Guru Vandana

1.Tantra rāja tantra's Guru Maṇdala pūjā

The second chapter of Tantra rāja tantra deals with the nine Lords (navanātha). They are called the vidyāvatāra guru- which literally means that they are personification of Divine energy that will facilitate the descent of Vidyā. Here vidyā here will mean conscious awareness of the self as unbound bliss. Also a similar idea is seen in second line of often chanted five verses of Preceptor (which are also found as last lines of first chapter)- vidyāvatāra samsiddhyāi svīkṛtāneka vigraha. O! Guru you assume various forms to the accomplished descent of vidyā. Thus we find an identity in all lineages as being one with ādi nātha. The nine guru enumerated are Prakāśa, Vimarśa, ānanda, Śrījñāna, Śrīsatya, Śrīpūrṇa, Svabhāva, Pratibha, Subhaga. The first three are divyā- the exalted ones who remain in the realm of gods, next three are siddhā who move between the worlds and last three are mānava who are ever present in this world.

Their mantra is decoded as having nine letters (navākṣarā) or sixteen letters (ṣodhaśākṣarā), which is got by affixing māyā and Śrī bījās (hrīm Śrīm) and suffixing the word 'ānandanātha' to above names to get first type of nine letters and further add seven letter (saptākṣarā) 'pādukām pūjayāmi' to get second type of sixteen letters.

A maṇdala (mystical diagram) is to be drawn for these preceptors and worshipped on special days. There are six conjunctions namely puṣpiṇi, mohinī, jayinī, kumārī, vimalā and Śrīkarī in aṣtānga calendar. The birthday of preceptor and six special conjunctions of aṣtaṅga calendar are recommended for this worship. If the preceptor is in Śrīpura them his remembrance day is to be substituted. There are two types of maṇdala in accordance with mantras seen above. The first maṇdala is a nine by nine square and the second is a twelve by twelve square. From the central square inscribe the letters in the nine by nine square towards the above and then in the counter clock wise direction. Similarly in the above square and then in the counter clock wise direction all the names are to be inscribed. The whole procedure is to be done with sandal paste mixed with saffron and musk. The respective preceptors are invoked and the fivefold worship (pañca upacāra) or the sixteen fold worship (ṣodhaśa upacāra) is to be done. After

completion and withdrawal of invoked deities this sandal paste is to be worn on the forehead, arms and on breast. This will confer the fullest grace of Divine on aspirants through Guru maṇḍala. The first type of Maṇḍala is given below:

आ	श्रीं	थ	वि	श्रीं	थ	सु	श्रीं	थ
न	ह्रीं	ना	म	ह्रीं	ना	भ	ह्रीं	ना
न्दा	न	न्द	र्शा	न	न्द	गा	न	न्द
श्री	श्रीं	थ	प्र	श्रीं	थ	प्र	श्रीं	थ
स	ह्रीं	ना	का	ह्रीं	ना	ति	ह्रीं	ना
त्या	न	न्द	शा	न	न्द	भा	न	न्द
श्री	श्रीं	थ	श्री	श्रीं	थ	स्व	श्रीं	थ
ज्ञा	ह्रीं	ना	पू	ह्रीं	ना	भा	ह्रीं	ना
ना	न	न्द	र्णा	न	न्द	वा	न	न्द

The second type of Maṇḍala is given below:

पू	कां	दु	पा	पू	कां	दु	पा	पू	कां	दु	पा
ज	आ	श्रीं	थ	ज	वि	श्रीं	थ	ज	सु	श्रीं	थ
या	न	ह्रीं	ना	या	म	ह्रीं	ना	या	भ	ह्रीं	ना
मि	न्दा	न	न्द	मि	र्शा	न	न्द	मि	गा	न	न्द
पू	कां	दु	पा	पू	कां	दु	पा	पू	कां	दु	पा
ज	श्री	श्रीं	थ	ज	प्र	श्रीं	थ	ज	प्र	श्रीं	थ
या	स	ह्रीं	ना	या	का	ह्रीं	ना	या	ति	ह्रीं	ना
मि	त्या	न	न्द	मि	शा	न	न्द	मि	भा	न	न्द
पू	कां	दु	पा	पू	कां	दु	पा	पू	कां	दु	पा
ज	श्री	श्रीं	थ	ज	श्री	श्रीं	थ	ज	स्व	श्रीं	थ
या	ज्ञा	ह्रीं	ना	या	पू	ह्रीं	ना	या	भा	ह्रीं	ना
मि	ना	न	न्द	मि	र्णा	न	न्द	मि	वा	न	न्द

2.ānandabhairava bhairavī bīja- A Thought

The main central mantra chanted by a Śrī Vidyopasaka is the guru pādukā. Guru is the all causing force–'Sri Guruḥ sarvakāraṇabhūtā śaktiḥ'. His pāduka or sandals are impressed on the head of śiṣya during initiation (śāmbhavī dīkṣa). The word pādukā means that which sustains (pālana), removes ill effects (durita kṣālaṇa) of disciples. Thus this mantra is the first one to be chanted on waking up and last one to be chanted before retiring to bed.

The Mantra has a unique bīja called ānandabhairava-bhairavī bīja. The uddhāra according to parāśurāma kalpa sūtra for ānanda bhairava runs as : śiva śakti samvarta pupañcama purandhara varayūṁ. Decoding this śiva is 'ha'; śakti is 'sa'; samvarta – Final fire deluge, denotes last of alphabets 'kṣa'; 'pu-pañcama' – fifth syllable of 'pa' series, which is 'ma'; Purandhara is indra – his bīja 'la'; va ra yūṁ as such. Thus we find this bīja as hskṣmlvryūṁ, it is also called navātmeśvara bīja.
ānanda bhairavī uddhāra: śakti śivādi varayīṁ, decoding same bījas as said above, but ending with yīṁ, thus bīja is now shkṣmlvryīṁ, also called navātmeśvarī bīja.
Since utterance of all consonants without vowels will be difficult, sages have approved adding 'a' in all consonants. Thus we utter these bījas as हसक्षमलवरयूं hasakṣamalavarayūṁ and सहक्षमलवरयीं sahakṣamalavarayīṁ.

Traditional meaning:

'ha' denotes śiva and 'sa' denotes śakti. 'kṣa' is the meru (the akṣamāla japa will have kṣa as the meru- 'ka' is śakti tatava the cit śakti(movement) and 'ṣa' ṣaṇda is jada śakti(inertia), thus we find meru as a mixture of cit and jada śakti), denoting the vastness, huge centre point, which is also called māya – the differential knowledge. 'ma' is the jīva. 'la', 'va', 'ra', 'ya' are denoting the elements earth (Pṛthvi), water(jala), fire(agni) and air(vāyu) respectively. The first element –space is inferred. 'ūṁ' is the left ear in the mātṛkā nyāsa, signifying the śakti pradhāna knowledge as heard from the preceptor.

On the whole reading above interpretations in a single line; jīva denoted by ‘ma’ in the universe denoted by the elements ‘la va ra and ya’, aspires to realize the unity of śiva śakti ‘ha sa’ in the same universe seen by him, by crossing over the māya denoted by ‘kṣa’ with the help of scriptures heard by him from the preceptor, denoted by ‘ūṁ’.

Another aspect: the nine sounds (nava nādas) abobe āgynā from bindu to unmani are also represented by the single syllables of this bīja. They are:

Haṁ unmanyākāśānandanātha

Saṁ samākāśānandanātha

Kṣaṁ vyāpakākāśānandanātha

Maṁ śaktyākāśānandanātha

Laṁ dhvanyākāśānandanātha

Vaṁ dhvani-mātrākāśānandanātha

Raṁ anāhatākāśānandanātha

Yaṁ indvākāśānandanātha

Ūṁ bindvākāśānandanātha

These are meditated above the ājñā cakra to braṁharandhra and while meditating aspirant will feel different sounds at each stage, these sounds are Guru in that they re-enforce śraddhā of aspirant to move further, that’s why they are found in anuttarāmnāya, which is experience of sādhana path.

In the ānandabhairavī bīja: ‘sa’, ‘ha’, ‘kṣa’ and ‘ma’ are taken to mean as above. ‘la’,‘va’ ‘ra’ and ‘ya’ are the pañca tattvā or pañca makarās by which the elements are used by the aspirant with the meditation on the kāmakalā bīja ‘īm’. It is also the left eye in mātṛkā nyāsa, left denoting the śakti pradhāna and eye denoting the practical usage.

Now putting it in a single line we find the aspirant denoted by ‘ma’ using the pañca tattva ‘la va ra and ya’ in the manner said by the kāmakalā ritual manual (īm) to cross over the māya (meru represented by kṣa) to realize the unity of śiva śakti in this universe represented by ‘sa-ha’. Here the śakti is said first since this upāsana though is śiva śakti

sāmarasya develops an individual through rituals and meditations which are śakti aspect.

Reading through the kaṭapayādi code, we find both of them decipher to one, since it is a consonant syllable at the end is ‘ya’. Thus advaita, oneness of aspirant, guru and deity being established by chanting of both of these bīja mantras are denoted.

Thus we find an identity of ānandabhairava bīja with Guru; hence we find the same as the ṛṣi of this mantra and ānandabhairavī with the self full of bliss (sadānanda pūrṇa svātmaiva parādevatā Lalitā), hence we find same as upāsya devatā Lalitā.



Svacchanda-bhairavaṃ devaṃ sarva-kāma-phala-pradam |
dhyāyate yas tu yuktātmā kṣipraṃ sidhyati mānavaḥ ||

3.Sampradāya pravartaka (datta samhita)

Datta samhita is a text on the tenets of Śrī Vidyā upāsanā. The detailed exposition of the raśmi mālā mantras with the attendant worship (āvaraṇa pūja) and sādhana with prayoga in each chapter is a joy to read. The twenty fourth mantra of the raśmi mālā is the guru pādukā. In this chapter a wealth of information necessary for Upāsakā is seen.

Lord Datta revealed that due to his blessings Bhārgava rāma, will be pravartaka- cause of spread of Sundari Vidyā. In second yuga, while Śrī Rāma, son of daśaratha visits mātaṅga āśrāma, he will be blessed with Vidyā of mātaṅgi and will become propagator of syāmālā upāsana, Later in third yuga, Śrī Parāśurāma will bless intricacies of Vārāhi worship to Balabhadra, elder brother of Bhagavān Vāsudeva Kṛṣṇa, and make him propagator in that worship. During worship in daily ritual (saprya) these three sampradāya pravartakā have to be given due respect and worshipped, otherwise that pūja will be a waste.

Let us examine these ideas said above:

In the khadgamālā mantra we find reference to 'ŚrīRāmānandamayi'. Since khadgamālā is for Śrīkrāma we can explicitly infer this as a reference to Lord Parāśurāma from above, and also elicit a hidden hint on the other two 'rāmā's.

(Incidentally, gurus mentioned in khadgamālā- caryānāthamayi will refer to Śrī Mahākāmeśvara, mitreśamayi to Śrī Svacchanda bhairava, ṣaṣthīśamayi to Lord ṣanmukha and Uddīśamayi to Sage Durvāsa krodhabhattāraka.)

We find a name in triśati- haladṛt pūjitā and in saubhāgya aṣṭottara śata - hala hastārcita padā, which explicitly points to Balarāma when we break up the name as hala hasta arcita, who is meditated as having a plough and pestle in his hands. If we break up the name to end in a longer vowel as hala hastā arcita, it points to Vārāhi, who is also holding these as weapons in her hands. These weapons take a form of deity with shape of these weapons on their head as a crown in her enclosure. The body is considered as a kṣetra- field, where the seeds of the past karma are sown after ploughing. Thus the

plough denotes experience of past deeds in this body. The pestle is remover of husk of seeds, thus preventing its regeneration. The pestle represents actions in surrender to Divine and submitting all our work to Divine, thus removing the husk call –'I' or ego centric deeds. Vārāhi Devi denotes the male principle as Father (Vārāhi pitṛ rūpā) and Hence points to this body, which is got from Father, thus having these weapons in her hands, sends messages of surrender to aspirant. So also does Balabhadra, who described as having a perfect body, well maintained, a body combat warrior.

Bala bhadra is also meditated as intoxicated with wine; Vārāhi has wine sea (Surā samudrā) in her enclosure. These denote that, not the ordinary consciousness level is seen in them, they have an altered higher consciousness, and to denote this state we find the reference to drunkenness. Thus it is indeed proper that Bala bhadra is identified with the sampradāya pravartaka of Vārāhi.

ऐं ग्लौं हसखफ्रें हसक्षमलवरयूं सहक्षमलवरयीं हसौः सहौ: वार्ताली संप्रदाय प्रवर्तक बलभद्र रामानन्दनाथ श्री पादुकां पूजयामि नमः

aiṁ glauṁ hskhphreṁ hasakṣamalavarayūṁ sahakṣamalavarayīṁ hsauṁ shauḥ vārtālī sampradāya pravartaka balabhadra rāmānandanātha śrī pādukāṁ pūjayāmi nāmaḥ



We find a name in triśati- lakṣmaṇa-agraja pūjitā, which explicitly points to Śrī Raghu rāma– son of daśaratha and elder brother of Lakṣmaṇa, who is meditated as having a bow and arrow in his hands. Śrī śyamālā is also holding these as weapons in her hands during the battle with Bhandasura. Her Bow is called brahma śiras, presented by deity of dhanurveda- Science of weapons/archery. Both Śrī Rāma and Śrī Śyamālā Devi are dark skinned. Śrī Rāma avatarā has maintained the 'humane quality' – 'ātmānam mānuṣam manye rāmam dasaratātmajam'- I consider myself as a human, son of king daśaratha. Śrī Śyamālā Devi is the life in the body, which is denoted by Śrī Vārāhi Devi. The sound– saṅgīta in the body is the heart beat, which is the sure sign of the lively existence. Śrī Śyamālā Devi is the prime minister, the buddhi – intellect, truthful to the king- the consciousness. This truthfulness if found throughout the life of Śrī Rāma.

Thus it is fitting that sampradāya pravartaka of śyamālā is Śrī Rāma

ॐ ऐं क्लीं सौः हसखफ्रें हसक्षमलवरयूं सहक्षमलवरयीं हसौः सहौः श्यामला संप्रदाय प्रवर्तक दाशरथ रामानन्दनाथ श्री पादुकां पूजयामि नमः

aiṁ klīṁ sauḥ hskhphreṁ hasakṣamalavarayūṁ sahakṣamalavarayīṁ hsauṁ shauḥ śyāmalā sampradāya pravartaka dāśaratha rāmānandanātha śrī pādukāṁ pūjayāmi nāmaḥ



We find a name in saubhāgya aṣṭottara śata revealed in tripurā rahasya – rāmārcitā. This name without any prefix can be explained as pertaining to the first of the three 'rāmāvatāra', and who is also called 'ādyarāma'; since the other have 'raghu' and 'bala' as prefixes. Parāśurāma is the son of jamadagni and reṇukā and is meditated holding an axe and also a bow with arrow in his hands. One of the main incidents in the life of Bhārgava rāma is the slaying of his mother reṇukā. Thus he is called 'mātṛhā'. 'mātā' means measure, as in mātṛ māna and meya, limitations imposed by the māyā on the jiva siva. Her head was severed with the axe. In parlance we find trees are cut with an axe- Lalitā sahasranāma- 'bhavāraṇya kuthārikā' and 'mṛtyu dāru kuthārikā'. Here forest is compared to whole samsāra and an individual tree is compared to death. The branch of this tree is used for making handle of an axe, which finally cuts off whole forest. This is whole idea behind usage of five 'M' in tantric sādhana. We can interpret this as usage of a part of knowledge to remove total bonded knowledge. Thus we find that knowledge is personified as axe here. Now in this light, killing of his mother with an axe will be in reality removal of measurable to realize immeasurable with help of knowledge. After this act, He prays to his father, who is also his preceptor, for the resurrection of his mother and is called 'mātṛ jīvaka'. Now this action will means, after realization of infinite, same universal māyā is now acknowledged in sahaja sthiti. This is termed as the resurrection.

Another incident is stealing of kāmadhenu by kārtavīrya, its retrieval after destruction of kārtavīrya. These actions are seen in names 'go-traṇa-kṛt' and 'go-pradātā' – savior of cattle and protector (giver) of cattle. Here 'go' means the senses. Now this will mean to control of senses, by not letting them wander or being stolen by worldly pleasures, with a focus on path of sādhana as said in kaulopaniṣat- 'sarvendriyāṇām nayanam pradhānam'. The bow and arrow will point to pure mind and senses with its restraint. These weapons are there in hands of Lalitā Devi too, pointing to the same idea.

These are the play field of the Lalitā Devi. Thus it is indeed apt that Śrī Bharagava rāma is sampradāya pravartaka of Sundari.

ॐ ऐं ह्रीं श्रीं ह्सखफ्रें ह्सक्षमलवरयूं सह्क्षमलवरयीं ह्सौः सहौः सुन्दरी संप्रदाय प्रवर्तक जामदग्न्य रामानन्दनाथ श्री पादुकां पूजयामि नमः

aiṁ hrīṁ śrīṁ hskhphreṁ hasakṣamalavarayūṁ sahakṣamalavarayīṁ hsauṁ s hauḥ sundarī sampradāya pravartaka jāmadagnya rāmānandanātha śrī pādukāṁ pūjayāmi nāmaḥ



4.Parāsurāma's tenets

In the last chapter of Parāśurāma kalpa sūtra we find the tenets to be adhered to by a sādhaka of this upāsanā. Out of the many said the following tenet is discussed.

'strī-vṛndâdima-kalaśa-siddha-liṅgi-krīḍā-''kula-kumārī-kula-sahakārâśokaika-taru-pretâvani-matta-veśyā-śyāmā-rakta-vasanā-mattebhānāṃ darśane vandanam'

darśane vandanam- On sight of the following an aspirant in this path is to be respectful and prostrate with his mind. Since otherwise this action would be against another tenet – 'gopyam'- break of secrecy in following this path.

Darśana will also point to the revealing of divinity. Vandana will be reverence, thus this will also point to recognizing or venerating the divinity in the following.

strī-vṛnda – A group of ladies. Lalitā sahsranāma says 'vimānasthā'- 'vi'- (visheshena) especially, māna – measured, sthā – placed in, thus this will point to the śakti tattva which has caused the primordial movement to manifest this visible universe which can be measured from the pre-creative state which is immeasurable. The traditional iconography of śakti is female, thus this will mean as - inherent in the female. Devi Mahātmyam also says – tava Devi bhedhā striyaḥ samasatāḥ'- verily all the female are your form. Thus it is proper to venerate the movement of energy personified as śakti.

Strī by katapayādi will point to the number two; vrnda to a group, thus the whole universe which is an expression of the initial spanda personified as the divine couple is to be venerated is the 'darśana' here.

âdima-kalaśa- the first 'ma' in the pañca makāra – the alcohol. Kalasa is a ceremonial pot. Thus we find veneration instructed on sight of a ceremonial pot full of the dravya. The instruction is explicit 'ceremonial' – viz. during the ritual when the kārana kalasa is established. The Primordial couple is invoked in the liquid as ānanda bhairava and ānanda bhairavi. Thus we find veneration to that divine couple is said here.

The first 'ma'kāra is the cause of manifestation of Brahman as per the initial chapter – 'ānando brahmaṇam rūpam tacca dehe vyavasthitam tairabhivyanjakāh pañca makārāh'. Hence this veneration is required.

Looking further the liquid (alcohol), is a transformed one, from the sugar. Thus it will now imply transformation, particularly of the mind awareness, kalasa as seen traditionally is the body itself, Thus to recognize that transformation of mind awareness from body level to the universal level, which is full if bliss is the divine to be attained is the 'darśana' needed here, and to be venerated.

siddha-liṅgi- siddha is an accomplished sādhaka, literally also means 'cooked'. Linga means identification. Thus if we find such an accomplished soul in our midst we are to recognize and salute him. The qualities of an accomplished soul are that in his presence the mind becomes quite without much effort, we find all doubts are erased without questions and a great joy fills up instantaneously (A classic example is Bhagavan RaMaṇa) These being our goal, all accomplished sādhakas, who have the everlasting

awareness of the divine couple, are to be venerated for their blessings and guidance in the path.

krīḍā-''kula-kumārī- Playful group of young maidens. Lalitā triśati has a name: hallesa lāsya santushtā' and 'lāsya priyā', Sahasranāma says ' lāsyā' - Devi is happy in a group with playful mood. 'hallīa' is the 'kummi' in the southern Tamil vernacular or 'Dandya' in the northern Gujarati. This is played by a circular woven motion of dance and clicking two colorfully decorated sticks held in the hands. This will now point to an expression of joy and great flow of energy, which is identical to the primordial surge during creation, which is the 'darśana' here and hence is suitably venerated.

'krīda' and 'kula' as per katapayādi is thirty one, which denotes the mayā tattva. Kula also will point to the six astral centers in the body and kumāri to the inherent power in the body called kundalini. Thus recognition and veneration of the play of maya and the bliss of the kundalini experience is the 'darśana' said here

kula-sahakārâśokaika-taru- the trees of venerative in nature, blossomed mango tree, ashoka tree and a single tree in within the vision range. Traditionally certain trees are associated with divinity- the banyan, peepul, and gooseberry (amla) etc, they will bring a sense of clam and joy to the devotees. Mango tree blossoms in the spring, wherein all the creatures are in joyful state of mind. 'a-śoka ' by name it self will point to a joyful state, 'eka taru' – a single tree within eye sight- indicative of divinity associated with that place, On a whole recognizing the ever lasting joyful state and divinity, which is the recognition of the divine couple as permeated in the entire universe is the 'darśana' here.

pretâvani- The literal translation is cremation ground. **"Preta"** means a lifeless being or corpse. ("Pra (Karshana) Itah (Gatah) Yasmath Jivah – sah). Avani means earth or place. Thus places where in the corpse are buried or burnt- the cremation ground is to be venerated. The creation of this body is from the five elements in a universe after pancikarana of the 'tattva' and after the soul leaves this body it will return to the elements, either by burial or by burning. The main idea said here is the realization that the sthula deha – gross body is made up of the five elements as a movement by the

divine couple. Recognizing the initial spanda of creation and further gross creation by pancikarana of the elements if the 'darśana' here.

matta-veśyā- The literal meaning is intoxicated or aroused prostitute. 'vesya' by katapayādi code will show fourteen, the vidyās of the vedic lore- the four Vedas, four upa Vedas and six angās. Elsewhere also Parāśurāma says 'vesyā isva prakatā vedādi vidyā'. This is the secret in that statement, such an example also points to that the Vedic knowledge is open to common public platform and can be taught in a group or class, while kula sahana is a one-to-one basis. Tantra sadhana also is based on the Vedas, thus to venerate Vedic teachers is the meaning shown here. 'matta' is in the sense of the universal self. (Śrī Kṛṣṇa in Gita says: 'matta parātaram'- Nothing is different from me', Here 'matta' means the identity with the universal self). On a whole the veneration of the reverend Vedic scholars who have real experience of the universal consciousness, which is again the goal of the Tantra sadhana, is the 'darśana' here. Referring the article on 'Vārāhi' we find a similar Vedic allurement there, and hence this will now point to the initial upāsanā of Vārāhi also.

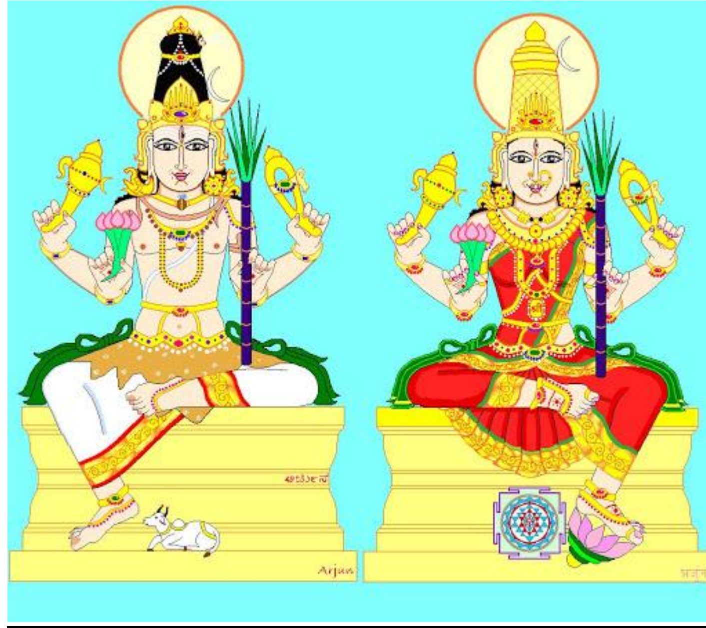
śyāmā- The dark hued women. Here the secret message can be unfolded by katapayādi code, 'sya' is one and 'ma' is five, reversing we get fifty one. They are the alphabets of the Sanskrit language- mātrukākṣarās. Thus to recognize the universal sound and its thought constructions, the compounded intellectual knowledge through time is personified as the divine. In practice this can also means the teachers, the musical performer esp. singers, an allusion is there to worship Syāmalā Devi as the second in line to the upāsanā of Lalitāmbika.

rakta-vasanā- Women in red colored attire / clothes. So, if we find women in red garments we have to recognize the divinity of that situation and be respectful. Red color as per Bhāvanopanishat is – the recognition of the identity of the attribute-less Brahman called MahāKāmeśvara, the joy filled Lalitā and the sādhaka with the sensory organs as being not different from the ātmā. This is verily the upāsanā of Lalitā.

mattebhānāṃ - The ruttish or furious elephant. Elephant is a symbol of huge energy potential, when tamed can perform Herculean tasks at the command of the trainer. It is controlled by a small goad. 'Ruttish' is a state of uncontrolled energy exhibition. Thus to recognize that divine is an uncontrolled energy and grace of the divine has no logical flow is the 'darśana' in this way. This is the upāsanā of 'parā'.

Thus these tenets have been deeply analyzed by the Grace of Śrī Guru and Lalitā Kāmeśvara, The word 'sūtra' itself is a pointer in this direction. 'Sūcanāt sūtra'- Sūtra are indicative in nature. Thus we have done a deep meditation on the real purpose of these sūtras.

Our veneration to The Divine Couple's LOVE



Raśmi mālā mantra meditations

1. **Gandharva rāja mantra**

One of the main rituals of a Śrī vidyopāsaka is the chanting of the raśmimāla mantras encoded in the Parāśurāma kalpasūtra, which are 37 in number, beginning with gāyatri mantra and ending with Mahā pāduka. The seventh mantra in this sequence is gandharva rāja viśvāvasu mantra. The effect of this mantra is said by Bhagavān Parāśurāma as uttama kanyā vivāha pradāyini- One which bestows the best maiden as the life partner.

The mantra according to nityotsava is:

ॐ गन्धर्वराज विश्वावसो ममाभिलषितां कन्याम् प्रयच्छ स्वाहा

'Om gandharva rāja viśvāvaso mamābhilaṣitāṁ kanyāṁ prayaccha svāhā.'

A free translation of the above would be- O King of Gandharvas- a group of beings well versed in fine arts especially music.- Visvāvasu- his name- please bestow me a maiden (virgin) of my likes and character.

The dhyāna sloka according to Nityotsava / Datta samhitā is

रक्ताङ्गारुणभूषणाढ्यं वीणाधरं वीटीकयोल्लसन्तं
गन्धर्वकन्या जनगीयमानं विश्वावसुं सद्बृहतिं नमामि

"raktāṅgāruṇabhūṣaṇāḍhyāṁ vīṇādharaṁ vīṭīkayollasantaṁ
Gandharva-kanyā-janagīyamānaṁ viśvāvasuṁ sadbṛhatiṁ namāmi"



A translation of the above will be: Adorned with red ornaments, holding a vīṇa (stringed instrument) called bṛhatī, enjoying a mouthful of betel, surrounded by gandharva maidens singing his praises, I bow to Lord of gandharvas- Visvāvasu.

The following is an attempt to find an identity of mantra and the dhyāna sloka.

sadbṛhatiṁ: Holding the vīṇa called bṛhatī. "Bṛhat" means very big and vīṇa is the best of all instruments with sapta svarās, leading to the '**Om**' kāra in the mantra. Vīṇa is also an allegory to the spinal chord wherein kuṇḍalini rises to bestow the BIG experience.

viśvāvasuṁ vīṭīkayollasantaṁ: Oh! Visvāvasu, you are enjoying the chewing of betel leaf, which is a sign of royalty. Hence the mantra says' **gandharva rāja viśvāvaso'.**

raktāṅgāruṇa bhūṣaṇāḍhyāṁ Gandharva-kanyā-janagīyamānaṁ : Praised by gandharva maidens, wearing red ornaments. Ornaments are sign of aiśvarya – richness in one sense, Lord Ship in another sense. Red is a color of Love and passion. We find this is reflected in the mantra as '**mamābhilaṣitāṁ kanyāṁ prayaccha'**

namāmi: I bow is the literal meaning. 'na' is negation and 'ma' means individual existence. This negation is found in '**svāhā.**'

On the physical- surface level, we find this mantra helps to wed a good maiden (virgin). In argala stotra of Devī Māhātmyā, we find a similar prayer- 'patnīṁ manoramāṁ dehi manovṛttānusāriṇīṁ'- please bestow a life partner who is to my likes and creates joy in my mind. This situation of an understanding wife will be a gift in sādhana, wherein joy in mind – santoṣa- is a prerequisite for sādhana. The phrase 'mamābhilaṣita' occurs in another mantra – the annapūrṇa mantra- where it says 'mamābhilaṣitamannaṁ'- food of my taste. Thus we find the annapūrṇa mantra is the santoṣa- joy / satisfaction in the physical level, the gandharva rāja is in the mental level.

In subtle level this mantra has a wider meaning. Visva means this universe, vasu is wealth, rāja is King and gandharvas are beings not seen by mortals. Aligning all above ideas, we find that this refers to unseen king of universal wealth. The same idea is in the meaning of īśvara- who is not seen by the mortal eyes, who is the Lord of the whole universe and its material wealth. On a whole this is the parāmātman.

bṛhatī Vīṇa will means spinal chord and in turn kuṇḍalini sādhana in six cakras situated in it, kanyā is the code word for kuṇḍalini śakti. This subtle energy in physical body is personified as a maiden in all tantric literature. Wedding is a symbol of union. Thus above mantra will now transform as a prayer to Divine Lord for eternal- unending experience of Kundalinī śakti's union.

2. Pathiṣad rudra mantra

The eighth mantra is pathiṣad rudra mantra, to be meditated at the forehead center. The fruit of recitation of this mantra is mārga samkata hāri- removal of dangers / discomforts in way- i.e. journey. The root word is 'path' – the way or route taken for travel. The suffix 'ṣad' will mean protection. The deity indicated is 'rudra'- a fierce, terrible form, hence the alertness is stressed. The forehead is a symbol of fate and thus the journey of life is also hinted.

The mantra as per nityotsava / parāśurāma kalpa sūtra is

ॐ नमो रुद्राय पथिषदे स्वस्ति मां सम्पारय

'om namo rudrāya pathiṣade svasti mām sampāraya'

The dhyāna sloka is

आत्त-सज्ज-धनुर्बाण-टङ्क-एणं वृषभस्थितं-
अन्नपूर्णा समाश्लिष्टं पथिषद्रुद्रमाश्रये
'ātta sajja dhanurbāṇa TankaiṇaM vṛṣabhasthitam
annapūrṇā samāsliśtam pathiṣadrudramāaśraye'



The free translation of the meditative verse is –'Having strung arrow in a bow, holding a chisel and deer, seated on the bull and closely embraced by Devi Annapūrṇā, I seek refuge in pathiṣadrudra'.

The translation of the mantra would be- 'I bow to Lord pathiṣadrudra, let him protect me on the way and lead me to my destination successfully and peacefully'.

The idea of travel was difficult in earlier days; dangers in travel were innumerable like- thick forest without any defined way, wild animals (lion, tiger elephant etc), dacoits, and foreign people; again travel by waters, to cross oceans, only mode was a ship which had more factors of danger in it, such as storms, sinking, directionless movement and finally unknown diseases in foreign land. However, people had to travel and hence traveled by foot, vehicle or in ship. So naturally, they also prayed for a happy and successful travel

to the Lord. Even now this situation has not changed much, with terrorist attacks and risk in sky travel, chanting of this mantra still holds good.

The bow and arrows are said to represent senses and the mind, thus the image of a strung bow and arrow reminds us of alertness to any situation. The chisel represents finer shaping of ideas like creating a beautifully shaped idol and holding deer to restrain of ever restless mind. The bull is said to be the personification dharma devata, hence to adhere to one's dharma is indicated. The Devi who hugs the Lord is Annapūrṇeśvari. She represents the annāmaya kośa, the gross body. Thus the deity to protect on the way is held closely by the gross body.

Summarizing, we find the alter mind, with plan on fine details, restraining the flickering mind and the safety of the gross body is granted by the Lord Pathiṣadrudra for a safe travel to reach the destination successfully.

'**ātta sajja dhanurbāṇa Tankaiṇam**' = Having a strung bow and arrow, with a chisel and deer. These are allegories of an alert mind with no wandering and finer planning. These will lead to a peaceful journey and reach the destination safely. The same idea is '**svasti'** – peaceful mind and '**sampāraya'** – reaching the destination safely in the mantra

'**vṛṣabha sthitam**'= the Bull is the Lord of dharma and hence the Praṇava mantra is elucidated '**Om**'

'Annapūrṇā samāśliṣtam'= Hugged by Devi Annapūrṇā, - will signify the annāmaya koṣa , explicitly will point to '**mām**'

'**pathiṣdrudram**'= Lord Pathiṣadrudra, the mantra says' **rudrāya pathiṣade**'

'**ā**ś**raye**'= I take refuge in him. The mantra will say' **namo' –** I bow the supreme Lord.

Thinking on a higher plane of consciousness, in the journey of an aspirant to the final destination of realization of the Divine, the protection of the body – 'sarīram ādyam khalu dharma sādanam'- verily the gross body is the base of all sadhana is foremost. The alertness of mind in all situations- Bhāskararāya says- avivecana abhāvameva gyāna sarvasvam- to be aware at all times is knowledge in action. Fine points in life to be enjoyed like chiseling of an idol and restraining the mind not wander in unknown areas are the pointers revealed. This will ensure a safe and successful journey to reach the

divine. Thus this mantra is to be chanted daily for the śrī vidyopāsaka to attain a state of ever immersed in Śiva hood- 'satatam śivatā samāveśa'.

Looking further arrows are symbols of pañca tanmātras. They are represent five 'M' in saparyā. The alertness in using the five 'M' in sādhanā, thus not misleading us by their undisciplined use and real comfort in this sadhana of rāja yoga is also revealed in this mantra.

Interestingly some sources have identified a modification in this mantra for a particular travel.

For Travel by air ॐ नमो रुद्राय दिविषदे स्वस्ति मां सम्पारय

For Travel in Ships (over waters) ॐ नमो रुद्राय अप्सुषदे स्वस्ति मां सम्पारय

For travel in forests ॐ नमो रुद्राय वनषदे स्वस्ति मां सम्पारय

For mountaineering ॐ नमो रुद्राय गिरिषदे स्वस्ति मां सम्पारय

For travel via cemetery ॐ नमो रुद्राय पितृषदे स्वस्ति मां सम्पारय

3.Tārā mantra

The ninth mantra is the Tārā, to be meditated at the brahmarandhra. The effect of this mantra is said as jalāpacchamanī-One who protects from the dangers in water travels. While travelling Śrī Nagara to cintāmaṇī gṛha, she along with her consort helps the aspirant in crossing the first moat called amṛta vāpikā in a boat, rowing him in a boat. The second moat ānanda vāpikā is crossed over similarly with help of Śrī Vāruṇī Devi and her consort, the third vimarśa vāpikā is crossed over similarly by the assistance of Kurukullā Devi and her consort.

The mantra deciphered from Parāśurāma kalpa sūtra and according to nityotsava is:

तारे तुत्तारे तुरे स्वाहा

'Om tāre tuttāre ture svāhā.'

A free translation of the above would be- O Tārā Devi, row with skill and speed (in a boat, carry us over the ocean)

The dhyāna sloka according to Nityotsava / Datta samhitā is

नौका सिंहासनारूढां शाक्तदर्शनदेवतां

जलापच्छमनीं वन्दे तारां वारिधिमेचाकां

“naukā simhāsanā rūdhāṁ sākta darśana devatāṁ

Jalāpacchamaīṁ vande tārāṁ vāridhi mecakāṁ”



naukā simhāsanā rūdhāṁ: Riding the boat, like a throne. Here boat is visualized as the throne for Devi, along with her husband. In puraṇas, during water deluge ādi dampati – pārvati parāmeśvara transformed praṇava mantra into a boat and rode it on those waters. Recalling this simile, we can equate this with ‘**Om**’ in mantra.

tārāṁ, mecakāṁ vāridhi, Jala āpat śamaīṁ: Devi Tārā, who subsides the blue oceanic dangers. Blue allures to poison, as in nīlakaṇṭha due poison in his throat. Ocean is compared to innumerable cycles of birth and death, samsāra sāgara, thus on a whole vicious (rather poisonous) cycle of birth and death is said here. ‘Tārā’ means one who helps us to cross over this ocean filled with dangers. This is seen in mantra as an invocative term ‘**tāre**’.

sāktha darśana devatāṁ: The deity of the revelation(darśana), which emphasize kinetic aspect. Sākta will also mean power in skill and speed. The swiftness and skill in a sādhanā is hinted here. This is seen in the mantra as ‘**tuttare**’- rowing a boat with skill, rest assured it is not an easy task to row a boat in troubled waters, we need skill and ‘**ture**’ = speed.

Vande: I bow to thee, this is seen in the mantra as ‘**svāhā**’

‘tārā’ will mean to cross over per dictionary and as per kaṭapayādi code will reveal number twenty five, puruṣa tattva. Combining both ideas, we can infer that cross over from ‘sarīra kañcuko jīvah (puruṣa)’ to ‘niṣkañcuka Śiva’ is through her grace.

On an analysis of syllables in part of this mantra (**tāre tuttāre ture)** we find eight consonants - five 'ta' and three 'ra' and seven vowels – two each of 'ā' and 'u' with three 'e'. Total count is fifteen, which can be seen as both, syllables of Śrī Vidyā mantra, also a fortnight in a lunar calendar, represented as tithi nitya devtas. 'ta' is śrotra tattva, the cognition of sound, an aspect of Space, and five will point to this aspect inherent in all five elements while pañcīkarana- creative mixture of the subtle elements- is done, to get this visible universal. 'ra' is sparśa tattva, an aspect of air , the next most subtle element, also 'ra' as the agni bīja indicates subtle element fire. In total we find three elements above water in the order of creation, thus symbolically saying that they are above waters, justifying the name 'jalāpat-śamanī'.

The Syllables in Śrī vidyā pañcadaśi mantra also have five sabda gunas, three sparśa gunas, a parā Śiva tattva (visualized by 'e'- once in the pañcadaśi mantra and thrice in this mantra – hence we can see that more emphasis is given here) and ānanada Śakti (visualized by 'ā' here and by 'ī' in Śrī vidyā mantra). Thus we can surely conclude that this mantra is identical in spirit to Śrī Vidyā pañcadaśi mantra.

On deeper meditation:- 'ta' as śrotra tattva related to 'u' meaning upadeśa, hence then mantra dīkṣa. 'ra' sparśa tattva related to sparśa dīkṣa. 'e' the parā Śiva tattva to the final state reached and 'ā' to ānanda Śakti in the sahaja sthiti. Thus we can relate the revelation of the parāŚiva tattva in the Samadhi state and ānanda (bliss) in the sahaja sthiti attained through sādhanā after mantra upadeśa and sparśa dīkṣa is integral in this mantra, which are said as the fruit of chanting this mantra – the jalāpacchamanī- saving from the dangers of waters – the samsāra.

' O Lord Datta!!! These are flowers on your feet''

4. Brahma and Sarasvati mantra

(śruti dharani vidyā and mātṛkākṣarA)meditation

The fourteenth and fifteenth mantras are Brahma and Saravsati mantras, to be meditated at Brahmarandhra and dvadashāntā respectively. The bramha mantra is Vedic; effect of this mantra is said by Bhagavān Parāśurāma as śruti dhāriṇi-One who helps in retaining (remembrance of) heard knowledge. The sarsavati mantra is the fifty one mātṛkākṣarā.

In the Śrī Nagara, both Brahma and his consort sarasvati are found in the vidruma ratna prākāra (red coral fort enclosure).

The Bramha mantra deciphered from Parāśurāma kalpa sūtra and according to nityotsava is:

ॐ नमो ब्रह्मणे धारणं मेऽस्त्वनिराकरणं धारयिता भूयासं कर्णयोः श्रुतं मा च्योढवं ममामुष्य ॐ

'Om namo brahmaṇe dhāraṇaṁ meastvanirākaraṇaṁ dhārayitā bhūyāsaṁ karṇayorśrutaṁ mācyodhvaṁ mamāmuṣya Om.'

The sarasvati mantra is 'अं+क्षं '**am…. Kṣam (51 alphabets)'**

This Vedic mantra is found in the mahā nārāyaṇopaniṣat as its ninth chapter.

brahmaṇe - Oh Brahman **nāmah**- prostrations; **me**- to me ; **dhāraṇaṁ** – concentration of thought (or) powerful memory; **astu** – be; **anirākaraṇaṁ** – without distraction; **dhārayitā** – one who practices concentration of thoughts; **bhūyāsaṁ**- may I be; **karṇayor śrutaṁ** – whatever I have heard with my ears; **amuṣya**- of such and such; **mama** – mine; **mā** – not be; **cyodhvaṁ**- fail.

A free rendering of the above translation would be- My prayers to Brahma for perfect hearing, intact memory, absorb the heard sound to a high degree, not to loose what ever is heard, let me be so.

The dhyāna śloka of Brahma according to Nityotsava / Datta samhita is

"चतुराननां अम्भोजनिषण्णं भारती सखं
अक्षमालावराभीति कमण्डलुधरं नुमः
caturānanaṁ ambhoja niṣaṇṇaṁ bhāratī sakhaṁ
Akṣamālāvarābhīti Kāmaṇḍaludharaṁ numah"



caturānanaṁ ambhoja niṣaṇṇaṁ: Having four faces and seated in a lotus. The unique form of Lord Brahma, the creator has four faces and was born in lotus. Thus this will point to '**brahmane**' in the mantra.

bhāratī sakhaṁ: with his consort Bhāratī . 'Bhā' means light or splendor – here the inner light. The main aspect of hearing a sound is to recognize and keep it in memory. This is possible by inner intuitive intelligence only, which is figuratively said as inner light. '**dhāraṇaṁ me astu**' in the mantra explicitly says this idea.

Akṣamālā: The count beads (fifty one in number).The main aspect of keeping in memory required a structured way of sounds, which are alphabets, here they are the fifty one in the language spoken – Sanskrit. This idea is visualized in the '**anirākaraṇaṁ**'

varābhīti: Showing gestures of removing fear and granting boons. Here the best boon is the analysis of beauty in above structured response and fear is lapse in holding this capacity, removal of this is said here. These ideas are in '**dhārayitā bhūyāsaṁ**'

Kāmaṇḍaludharaṁ: Holding the ceremonial water pot. The ritual sacrificial pot points to the action, karma, where in the continuous usage of the structured response is kept alive; the ear is an organ of cognition – karmendriya- thus '**karṇayor śrutaṁ mā cyodhvaṁ**', explains this perfectly.

Numah: I bow. This is found in the mantra as '**namo**' in the sense of salutation and '**mamāmuṣya**' in the sense of the doer.

The most peculiar identity of this mantra is that it starts with praṇava '**Om**' and ends in praṇava '**Om**'. The initial throb when manifested produced a sound is praṇava; hence this is befitting that all the alphabets which are an expansion of the primordial sound starts and ends in the same sound form, thus making this mantra very powerful in utility.

The dhyāna śloka of Sarasvati Devi is

पञ्चाशत मातृकार्णैः आरब्धाखिल देहया
समस्तविद्यारूपिणीं ध्यायेऽहं मातृकाम्बिकां

"pañcā śata mātṛkārṇaiḥ ārabdhākhila dehayā

Samastavidyārūpiṇīṁ dhyāye.a.haṁ mātṛkāmbikāṁ"

pañcāśata mātṛkārṇaiḥ ārabdhākhila dehayā: The body of the devi is made of fifty one letters – this explicitly points to all the mātṛkākṣarā ‘**am** to **kṣam.**’ The placement of them please see detailed explanation in the below (another) dhyāna śloka.

Samasta vidyā rūpiṇīṁ dhyāyehaṁ mātṛkāmbikāṁ: She is in the form of all knowledge, I meditate on mātṛkādevi. This is the expression of the above alphabets which forms all fields of vidyā (knowledge).

In Śrīvidyā saparyā, during nyāsa, first is this mātṛkā nyāsa. There we find another dhyāna śloka:

पञ्चाशद्वर्णभेदैः विहितवदनदोःपादयुक्कुक्षिवक्षोदेशां
भास्वत्कपर्दाकलित शशिकलां इन्दुकुन्दावतदातां
अक्षस्रक्कुम्भचिन्तालिखितवरकरां त्रीक्षणामब्जसंस्थां
अच्छाकल्पामतुच्छस्तनजघनभरां भारतीं तां नमामि

“pañcā śat varṇa bhedaiḥ vihita vadana doḥ pādayuk kukṣi vakṣo deśāṁ
Bhāsvat kapardākalita śaśi kalāṁ indu kundāvadātāṁ
Akṣasrk kumbha cintā likhita vara karāṁ trīkṣanāṁ Abja samsthāṁ
acchākalpāṁ atuccha stana jaghana bharāṁ bhāratīṁ tāṁ namāmi”

pañcā śat varṇa bhedaiḥ: The variations of the fifty one alphabets ‘**aṁ** to **kṣaṁ**’

vihita: Divided into vowels, ka ca ṭa ta pa ya vargas (series)

vadana: Placed on face, vowels - a – top of head, ā- circum fence of face; i and ī - right and left eye; u and ū- right and left ear; ṛ and ṝ- right and left nostril; lṛ and lṝ- right and left chin; e and ai- upper and lower lips; o and au- upper and lower teeth; aṁ- tongue tip and aḥ- top of head (this is as per parāmānanda tantra)

doḥ: hands, ‘ka’ and ‘ca’ series– shoulder joint, mid arm, wrist, start and tip of fingers in both right and left hands

padayuk :both legs-‘ṭa’ and ‘ta’ series–hip, knee, heel and start and tip of fingers(feet).

kukṣi: The stomach- ‘pa’ series - both sides, back and front sides and navel

vakṣo deśāṁ: The area of chest – the 'ya' series–heart, right armpit, neck nape, left armpit, from heart to extremes of arms, legs, bottom and top of trunk.

Bhāsvat kapardākalita śaśi kalāṁ: Lighting up with the crescent on her braided, knotted and matted hair. The anusvra is written like a crescent, which points to the involution of the mind to a point. The 'kaparda' shows the structured and systematic way of analysis of all the sounds to go deep into meditations and hence the source. This is akin to Bhagavan Śrī RaMaṇa's introspection of 'who am I?'

indu kundāvadātāṁ: of the hue of moon and jasmine- white in color. White denotes shuddha satva guna, which is a pre requisite for the above sadhana.

Akṣasrk –The beads –fifty one. They represent fifty one alphabets from '**am** to **kṣam**'. The phonetic variations of expressed structured speech, which is used for communications

kumbha – The pot filled with nectar- amṛta. Since first element's (space) aspect is sound, it is eternal. Parāśurāma says- '**varṇāḥ nityāḥ**'- alphabets are eternal. This is envisaged as nectar pot.

cintā likhita : The written down palm leaves. The above phonetic speech was written down for the transmission of acquired knowledge. Thus cumulative knowledge is said here.

vara karāṁ: The highest boon is the awareness of the eternal self, this being the ultimate goal is experienced as the grace of this devi

trīkṣanāṁ: Having three eyes. Normal usual vision of humans is with two eyes. The three eye sight will be different, this will show the trikāla gynāna, the past present and future knowledge of this Śakti, hence her eternal nature is indicated

Abja samsthāṁ: Seated on a lotus. Lotus opens to light and is also a personification of the heart, un-conditioned love. The names of lotus are 'padma' when seen through katapayādi code is fifty one, the mātṛkāsharas- the varṇadhva , 'abja' will translate as eighty the padādhva and 'Kāmala' will be one, five and three, sum is nine which is a mystical number in mantra Śāstra- pointing mantrādhv adhvā. Samsthām will mean placed on, thus seeing from the above will mean seated on this sukṣma adhvā, which are varṇa, pada and mantra. (sthūla adhvā are tattva, kalā and bhuvana)

acchākalpāṁ: Bright attire- clothes and ornaments, The brightness will show the awareness that is got. This awareness is of both the light and darkness, which is termed as knowledge.

atuccha stana jaghana bharāṁ: Very prominent breast and hip. Breasts are two in number, showing the vowels and consonants and also the nutritive nature of Divine Mother. Jaghana is the base on which the body rests. Thus we find the whole vidyā is in this form, nurtured and resting on the mātṛkākṣrās.

bhāratīṁ: The inner light , illuminating all. All the above description will suffice to name this deity as Illuminant.

tāṁ namāmi: I bow to her.

The deities are found in the red coral fortress, which represents the rudhira dhātu (blood constituent). Per Śaiva Śātras, mantra adhvā is personified as blood inside the body of invoked deity. It is so apt that deities of mātṛkākṣrās and memory are residing (reflecting) in mantra adhvā.

' O Lord Datta!!! These are flowers on your feet''

5. Śrī annapūrṇā mantra

Śrī annapūrṇambā is the upāṅga deity of Śrī Lalitāmbikā found as the twenty second mantra. She is also worshipped in pañca pañcikā devtās in Kāmadhugā pañcaka, as the last Kāmadhugā ambā. In anuttarāmnāya, she is called annapūrṇā sundarī equating her to Supreme Empress Śrī Lalithāparā bhattārikāmbā. She is the reigning deity of kāśi, with Lord Visvanātha as her consort. Her worship on Diwali amāvaysā there in a laddu (sweet) chariot is very famous. She is not mentioned in Lalitopākhyāna, during war with Bhaṇdāsura.

The mantra of annapūrṇāmbā is a rare one, which has praṇava. The mantra runs thus:

ह्रीं श्रीं क्लीं ॐ नमो भगवति अन्नपूर्णे ममाभलिषितमन्नं देहि स्वाहा

"hrīṁ Śrīṁ klīṁ Oṁ namo bhagavati annapūrṇe mamābhilaṣitamannaṁ dehi svāhā".

Her dhyanā sloka is:

आदाय दक्षिणकरेण स्रुणउव दर्वीं दुग्धान्नमितरेण च रत्न पात्रं

अन्नप्रदाननिरतां नवहेम वर्णां अम्बां भजे कनकभूषणमाल्यशोभां

‘ādāya dakṣiṇa kareṇa suvarṇadarvīṁ dugdhānnapūrṇamitarena ca ratna pātraṁ annapradānaniratāṁ navahemavarṇāṁ ambāṁ bhaje kanaka bhūṣaṇamālyaśobhāṁ.



āmbāṁ: We find this in a sense of address, O! Mother, Creatrix of the worlds. The symbol of creation which is initial movement (primordial spanda) is the bīja ‘**hrīṁ**’

ādāya dakṣiṇa kareṇa suvarṇadarvīṁ: This means with your right hand holding a golden ladle, gold here is indicative of richness and hence the bīja ‘**Śrīṁ**’

itarena ca ratna pātraṁ: In your other hand is a jeweled pot . This points to all the worldly pleasures and hence the bīja ‘**klīṁ**’

dugdhānnapūrṇaṁ: full of milk porridge- pāyasa- fullness indicates the omniscience and omnipotence, and milk is a product of Cow, which is one of the most venerated animals and is usually seen as a representation of Vedas. It is white in color – indicating the amalgamation of all colors, so this will rightly show us the praṇava –‘**Oṁ**’

Thus we find the mother holding a ladle and a jeweled pot which had nectar, these will point to the order of the bījas chanted – ‘**hrīṁ Śrīṁ klīṁ Oṁ**’. This points to us clearly the final goal that this amba is showing us – the most subtle essence of Vedas in form of praṇava ‘**Oṁ**’ by ladle ‘**Śrīṁ**’ and in the pot ‘**klīṁ**’. The last two bījas point to being in this world and using things found in this world, to get that experiential knowledge

annapradāna niratāṁ: always engaged in enthusiastically giving the above nectar from the pot is found in the mantra as ‘**mamābhiliṣitamannaṁ dehi**’, the address to this deity is also seen in mantra as ‘**annapūrṇe**’

navahemavarṇāṁ ,kanaka bhūṣaṇamālyaśobhāṁ: Of the colour of new molten gold, wearing necklaces and ornaments of gold. This is ‘richness’ or ‘Lordship’. As seen in

many mantras, this is the nature of ‘īśvara’ which is called ‘aiśvaryaṁ’ .Another word for this is ‘bhaga’ and one who has this ‘richness’ is called ‘**bhagavati**’

bhaje : I adore or worship. Worship is to leave this body consciousness of being individual to the all pervading which are indicated by **namo,** which can be split as ‘na’- not ; ‘maḥ’- individual and ‘**svāhā’** losing all ego of individual existence into fire of all pervading consciousness.

<u>Meditation guide</u>:

The above meditation stanza does not include the environment of the Devi as seen at Kāsi. She is flanked by Śrīdevi (lakṣmi) and bhūdevi and her consort Lord Visvesvara (śivā) dances in front of her. She is in the posture of distributing alms from her pot of nectar to him through a ladle.

‘hrīṁ’ indicated Devi Uma who is Goddesses annapūrṇā herself, ‘Śrīṁ’ is lakṣmi devi on her side and klīṁ is the bhūdevi on another side. ‘Oṁ is her consort Lord Visvesvara dancing in front of her.

Annam or Food is the basic building block of this body, which is built by food and nourished by it. Bhārgava rāma says ānanda or bliss is the form of Brahman and resides in this body in his kalpasūtra-‘ānando brahMaṇaṁ rūpaṁ tacca dehe vyavasthitaṁ’. Hence meaning for ‘mamābhiliṣitaṁ’ – that which is desired by me to be attained- will mean “bliss” (of course bliss is desired by all) and “annaṁ” will point to the receptacle of this bliss. Thus desired bliss experience in the body is said in this part of the mantra.

On finer pondering of the above bījas, we find the clue to the sādhana in our daily routine (which is with / in the family). ‘hriṁ’ is the core center – the attainment of bliss , ‘Śrīṁ’ will point to the material / physical aspect, and ‘klīṁ’ to the mental aspect. We are praying for the experience of this essence to the Vedas represented as – the praṇava’ ‘pra’ ‘nava’:- praharṣena- with enthusiasm, ‘nava’- ever new. – This is verily bliss and prayer to sustain this bliss in this receptacle by Divine motherly form is said here. Anuttarāmnāya or the highest way, zenith of the way is ‘the experience’ of bliss. It is apt that the main deity of this way is ‘annapūrṇā’

6. Śrī aśvarūdhā mantra

Śrī **aśvārūdhāmbā** is the pratyaṅga deity of Śrī Lalitāmbikā, created from her noose. She is the twenty third raśmimālā mantra. She is seated on a horse called aparājitā- undefeated. In Lalitopākhyānā, during the war with Bhaṇḍāsura, she killed kuruṇDa on the first day and ulūkajit on the third day.

The mantra of **aśvārūdhāmbā** is one of those which have the praṇava in them. The mantra runs thus:

ॐ आं ह्रीं क्रों एहि परमेश्वरी स्वाहा

"Om āṁ hrīṁ kroṁ Ehi parāmeśvarī svāhā".

Her dhyanā śloka is:

बद्ध्वा पाशेनांकुशेन कृष्यमाणा स्वसाध्यकं-

घ्नन्तीं वेत्रेण वल्कासृक् पाणिं अश्वासनां भजे

'badhvā pāśenāṅkuśena kṛṣyamāṇā svasādhyakaṁ
ghnantīṁ vetreṇa valkāsṛk pāṇiṁ aśvāsanām bhaje'



'badhvā pāśena: tied up with rope (noose), we find that the bīja, in all tantra dictionaries, for the noose – pāśa is '**āṁ**'

aṅkuśena: goad, in the tantric dictionaries goad bīja is '**kroṁ**'

kṛṣyamāṇā: pulled by (the goad) – both of the above acts tying and pulling will point to the movement in the mantra is '**Ehi**'

svasādhyakaṁ: whatever is to be subdued, won or desired by the self, or in other context it will refer to an intended person, who is an enemy. These will point to the ari

ṣat (six internal enemies) who have to be won over by continuous sadhana. The hṛllekhā bīja aptly describe this '**hrīṁ**'

ghnantīṁ vetreṇa valkāsṛk pāṇiṁ: killed by the bark whip (or a skin whip) smeared with blood in her hands. The swish of a whip, relates to the sound produced, the blood is mantra adhvā, thus we find primordial sound as said ādi (first) mantra – '**Oṁ**'

Devata aṅga	**Adhva**
śiras (Head)	Padādhvā
Keśa, roma (Hair)	Bhuvāādhvā
Tvak (Skin)	VarNādhvā
śukla, majjā, asthi	tattvādhvā
sarvānga	kalādhvā
rudhira/ ābharana (Blood/Ornaments)	**mantrādhvā**

aśvāsanāṁ: seated on horse. This is an allegory to the lord of mind (Horse represents mind) knowledge. Thus pointing to '**parāmeśvarī** '

Bhaje: I praise. '**svāhā**' can be split as su+āhā, meaning well done -a praise.

The horse is a symbol of breath, which in turn is 'gross mind'. Thus riding horse is riding mental modifications and thoughts. 'śva' also means tomorrow, 'a' is a negation. Thus 'aśva' will mean no-tomorrow, which means 'the present'. Thus keeping awareness in Present is symbol evolved here. 'Parā' also means highest 'a' is again negation, thus point to mundane. 'jita' means conquered, So we find a conquering of mundane by being keeping our awareness in the present .

'KuruṇDa' will point to the very common green leaf vegetable to , thus showing us the mundane, conquest by simple breath exercises- prāṇāyāma will signify defeat on the first day, or in parlance the initial sadhana krama. Later in the sadhana, depicted as the fourth day, slaying of the ulūkajit- who is the vanquisher of Indra (Indriya nātha- the lord of the five senses , thus pointing the mastery of sensual governance) will now point to the sādhana of bhūta śuddhi wherein the prāṇāyāma is combined with bhāvana for the removal of the āṇava mala.

Ajapā Japa

Ajapā can mean either 'not repeated' or 'no count kept on the repetitions'. Thus we find a reference to involuntary action in this aspect. There are two major movements in the body which are felt by us, yet are involuntary. The breath and heart beat are thus and are complimentary and interdependent to each other like two sides of a coin. They are the cause of the body existence. The breath is indicative of the mind-state; if one is excited mentally or does more work physically he will be drawing more number of breaths or will be out of breath. This will increase the heart beat rate, thus the major contribution of the mental state will be by our breathing style. We also find that a constant watch over point where breath 'stops' in between the inhalation and exhalation cycle is one type of bhāvanā recommended by vijñanabhairava tantra. Hence we can conclude that bhāvanā of Ajapā is very much essential to recognize the state of our real nature.

A cycle of inhalation and exhalation will constitute one 'Ajapā'. The intake breath is personified as śiva as his seed letter 'ham' and the exhalation is personified as śakti as her seed letter 'sah'. Thus, we find the personification of Ajapā is 'hamsah'- the divine swan.

According to the scriptures we breathe 21,600 times daily. In a day of 24 hours this will work out to 4 second per breath, extending this we find 15 breaths per minute/ 900 breaths per hour.

Considering the breath in days we get 21600 days, which will be equal to 60 years (as per lunar calendar). Thus the ritual of ṣaṣti abdha pūrthi is a celebration of a days-breath equivalent days. The next day starts and hence the shanti or purificatory rituals are done.

The number 216 can be reduced into primary numbers and 2^3 X 3^3. The first number two will signify the breath 'Ham Sah', the divine couple Śiva and śakti. The power three will point to the three bodies; gross, subtle and causal. The number three next will refer to the three stains (malas) – āṇava māyika and kārmika, the power three will point o the three states of waking, sleep and deep sleep. Reading the above as a whole, the

Consciousness which is inherent as the divine couple Śiva and śakti in the three bodies, in the three states with the three stains (mala) will be the total count of the breath in a day. The Bhāvanā of Ajapā will result in the experience of the everlasting bliss of being immersed in the above described śiva-śakti consciousness throughout the day which is the final destination of Śrī vidyā upāsanā.

Looking through the kaTapayādi secret code we find 'A ja pa' will translate as 0, 8 and 1, this is then read as per the code (aṅgato vamagati- read from the left) will be 180. This multiplied by the śiva and śakti tatvas(ham and sah) i.e., two will total to 360, which are the total raśmi's or rays emerging from the feet of the Divine couple seated at the aspirant's crown and filling all the six ādhāra cakras in the sushumnā nādi.

Śrī vidyā texts declare that these involuntary count of the Mahā mantra 'hamsah' to be submitted to the divine powers residing in the seven centres of our body. Ganesa residing in the mulādhāra is offered 600, trinity in the next three centres 6000 each, Jīvātmā and parmātmā in the next two 1000 each and in the crown, the guru is offered 1000 Ajapā counts.

Our Ancient Indian scriptures count the day from dawn to dawn i.e. approximately from 6:00 a.m. to 6.00 a.m. The following chart is prepared from the above equivalence of breath and time on the assumption that the sun rises at 6:00 a.m.

Sthāna	**Count**	**Deity**	**Time**
Mūlādhāra	600	Ganesa	06:00:00 to 06:40:00
SvādhiṣTānā	6000	Brahma	06:41:00 to 13:20:00
Maṇi pūraka	6000	Viṣṇu	13:21:00 to 20:00:00
anāhata	6000	rudra	20:01:00 to 02:40:00
viśuddhi	1000	Jīvātmā	02:41:00 to 03:46:40
ājñā	1000	Paramātmā	03:46:41 to 04:53:20
Brahmarandhrā	1000	Śrī Guru	04:53:21 to 06:00:00
Total	21,600		

It is worthy of note that the time of the Brahma muhūrtha from 4 am to dawn which is suited for the utmost highest level of experience the Paramātmā coincides with the time

of the preceptor in this path, the Śrī Guru. Interestingly, we find that this is the time specified for Parā pūja as per Paraśurāma kalpasūtra.

Raśmi krama with Ajapā bhāvanā

The above six centres have a distribution of the 360 rays emerging from the feet of Śrī Lalitā Mahā tripurasundari seated with her Lord Kāmeśvara at the crown (sahasrāra) of the aspirant. This is described in saundarya lahari as 'kṣitau ṣaT pancāśaT…..' Applying the same idea of time equivalent breath to this ray count the following chart is prepared. One ray will equal 60 breaths or 4 minutes

Sthāna	**Rays**	**Equivalent Breaths**	**Equivalent Time**	**Time**
Mūlādhāra	56	3360	3 Hrs 44 min	06:00 to 09:44
SvādhiṣTānā	52	3120	3 Hrs 28 min	09:45 to 13:12
Maṇi pūraka	62	3720	4 Hrs 08 min	13:13 to 17:20
anāhata	54	3240	3 Hrs 36 min	17:21 to 20:56
viśuddhi	72	4320	4 Hrs 48 min	20:57 to 01:44
ājñā	64	3840	4 Hrs 16 min	01:45 to 06:00
Total	360	21,600	24:00 hrs	

Śrī Maheśanātha in his **nātha navaratna mālikā** has identified the breath with Śrī Guru. Śrī Bhāskararāya in his commentary decodes the number of breath from the last line of each stanza in the stotra, which is 'sanmārgam matta mayūramiide'. This when read with the katapayādi code will reveal the number thus: - 'mattamayūra' will translate into numbers as 5, 6, 5, 1 and 2. This when reversed will point to the number 21565. Again 'san-mārga' means with 'mārga', when decoded will point to numbers 5 and 3, reverse of this is 35. Adding both these numbers will give the total breath in a day 21, 600.

He also points out to an aggregate of Tatvas, which will total 21,600.

The Dina nitya vidyā (576 X 36) - in a parivṛtti	20,736
The pūrṇa maṇdala akṣara (16 X 36)	576
Nava nātha	9
Tattvas (24 + 7 + 5)	36
Nityā (15 + 1)	16
Ghatikā	60
Rāśi	12
Nava graha	9
Bhūta (Elements)	5
Mātṛkākṣara (La and la are identical)	50
*Navāvaraṇa devatās	91

Total	21,600

(*Navāvaraṇa devatās are counted without the mudra śaktis as per Kādimata- Tantra rāja tantra and also excluding Mahā tripurasundari and eight cakreśvari. So the count will be 18+ 16+ 8+ 14+ 10+ 10+ 8+ 4+ 3 = 91)

Considering the whole day's breath as Navanāthas or Nava grahas, as per the first said time –breathe equivalence we can see each nātha /graha will have 2400 breaths or 2hr 40min equivalent time in a day which starts from 06:00, we can find from the following chart the different time slots for the nāthas/ grahas. Since the days are cyclic, we can dwell upon the day's nātha as the initial in the below chart and accordingly visualize.

Nātha	Graha	Time
Prakaśānandanātha	Sūrya	06:00 to 08:40
Vimarśānandanātha	Candra	08:41 to 11:20
Ānandānandanātha	Saumya	11:21 to 02:00
ŚrīJñānānandanātha	Bhūda	02:01 to 04:40
ŚrīSatyānandanātha	Guru	04:41 to 07:20
ŚrīPūrṇānandanātha	śukra	07:20 to 10:00

Svabhāvānandanātha	śani	10:01 to 00:40
Pratibhānandanātha	rāhu	00:41 to 03:20
Subhagānandanātha	ketu	03:21 to 06:00

Similarly, if see with respect to the rāsi (zodiac signs) we will get the following chart

1 rāśi = 2400 breaths = 2 Hours. These being the months in a year and are cyclic we can visualize the current month as the first in the below chart and modify as suitable.

Tatva	**Time**
meṣa	06:00 to 08:00
ṛṣabha	08:01 to 10:00
mithuna	10:01 to 12:00
kaTaka	12:01 to 14:00
simha	14:01 to 16:00
kanyā	16:01 to 18:00
tulā	18:01 to 20:00
vrśchika	20:01 to 22:00
dhanuh	22:01 to 00:00
makara	00:01 to 02:00
kumbha	02:01 to 04:00
mīna	04:01 to 06:00

Similarly, if see with respect to the tattvas we will get the following chart, these also being the days in a devi māna calendar, we can visualize the chart according to the current days tattva and others in a cyclic manner.

1 Tattva = 600 breaths = 40 min.

Tattva	**Time**
Śiva	06:00 to 06:40
Śakti	06:41 to 07:20
sadāśiva	07:21 to 08:00
īśvara	08:00 to 08:40
śuddhavidyā	08:41 to 09:20
māyā	09:21 to 10:00

kalā	10:01 to 10:40
avidyā	10:41 to 11:20
rāga	11:21 to 12:00
kāla	12:01 to 12:40
niyati	12:41 to 13:20
puruṣa	13:21 to 14:00
prakṛti	14:01 to 14:40
ahmakāra	14:41to 15:20
Buddhi	15:21 to 16:00
Maṇas	16:00 to 16:40
śrotra	16:40 to 17:20
Tvak	17:21 to 18:00
Cakṣus	18:01 to 18:40
jihvā	18:41 to 19:20
ghrāṇa	19:21 to 20:00
vāk	20:01 to 20:40
pāṇi	20:41 to 21:20
pāda	21:21 to 22:00
pāyu	22:01 to 22:40
upastha	22:41 to 23:20
śabda	23:20 to 00:00
sparśa	00:01 to 00:40
rūpa	00:41 to 01:20
rasa	01:21 to 02:00
gandha	02:01 to 02:40
ākāśa	02:40 to 03:20
Vāyu	03:21 to 04:00
Vahni	04:01 to 04:40
Jala	04:40 to 05:20
Pṛthvī	05:21 to 06:00

Similarly, if see with respect to the elements (bhūtās) we will get the following chart

1 element (bhūtā) = 4320 breaths = 4 hours 48 min.

Element (bhūtā)	Time
Space -ākāśa	06:00 to 10:48
Air -Vāyu	10:49 to 15:36
Fire -Vahni	15:37 to 20:24
Water -Jala	20:25 to 01:12
Earth -Pṛthvī	01:10 to 06:00

Similarly, if see with respect to the nityā devi, who are 16, including mahā nityā-Mahātripurasundari we will get the following chart

1 nityā = 1350 breaths = 1 hour 30 min.

Nityā	Time
Kāmeśvari	06:00 to 07:30
Bhagamālini	07:31 to 09:00
Nityaklinnā	09:01 to 10:30
Bheruṇḍā	10:31 to 12:00
Vahni vāsini	12:01 to 13:30
Mahā vajreśvari	13:31 to 15:00
Śivadūti	15:01 to 16:30
Tvaritā	16:31 to 18:00
Kulasundari	18;01 to 19:30
Nityā	19:31 to 21:00
Nīlapatākā	21:01 to 22:30
Vijayā	22:31 to 00:00
Sarvamaṅgalā	00:01to 01:30
Jvālāmālini	01:31 to 03:00
Citrā	03:01 to 04:30
Mahānityā	04:31 to 06:00

(We find Bhāskararāya in his bhavanopaniṣad has accounted 15 nityas only as the breath count, with a view that Lalitādevi is an aggregate unified form of all nityas. So by his view the chart will be now as below, a corollary from this chart is that we can also visualize the current nitya (today's nitya) occupying the first slot in the below chart and the rest accordingly.

1 nityā = 1440 breaths = 1 hour 36 min.

Nityā	**Time**
kāmeśvari	06:00 to 07:36
Bhagamālini	07:37 to 09:12
Nityaklinnā	09:13 to 10:48
Bheruṇḍā	10:49 to 12:24
Vahni vāsini	12:25 to 14:00
Mahā vajreśvari	14:01 to 15:36
Śivadūti	15:37 to 17:12
Tvaritā	17:13 to 18:48
Kulasundari	18;01 to 20:24
Nityā	20:25 to 22:00
Nīlapatākā	22:01 to 23:36
Vijayā	23:37 to 01:12
Sarvamaṅgalā	01:13to 02:48
Jvālāmālini	02:49 to 04:24
Citrā	04:25 to 06:00

The following chart is for ghatikodaya, as seen in the all devi māna calendar, the udya ghatika and the rest can be visulaised in a cyclic manner, each udaya ghatika and the cycle are given separately below.

1 ghatika = 360 breaths = 24 min

Ghatikodaya						
A	E	Ca	ta	ya	From	To
A	E	Ca	ta	ya	6:00	6:24
Ā	Ai	Cha	tha	ra	6:25	6:48
I	O	Ja	da	la	6:49	7:12
Ī	au	Jha	dha	va	7:13	7:36
U	Am	~nja	na	Sa	7:37	8:00
Ū	Ka	Ta	pa	sha	8:01	8:24
R	Kha	Tha	pha	sa	8:25	8:48
Rr	Ga	Da	ba	ha	8:49	9:12
Lr	Gha	Dha	bha	la	9:11	9:36
Llr	~nga	ṇa	ma	kṣa	9:37	10:00
E	Ca	ta	ya	a	10:01	10:24
Ai	Cha	Tha	Ra	ā	10:25	10:48
O	Ja	Da	La	i	10:49	11:12
au	Jha	Dha	va	ii	11:12	11:36
Am	~nja	Na	Sa	u	11:37	12:00
Ka	Ta	Pa	sha	uu	12:01	12:24
Kha	Tha	Pha	Sa	r	12:25	12:48
Ga	Da	Ba	ha	rr	12:49	13:12
Gha	Dha	Bha	La	lr	13:13	13:36
~nga	ṇa	Ma	kṣa	llr	13:37	14:00
Ca	ta	Ya	A	e	14:01	14:24
Cha	Tha	Ra	Ā	ai	14:25	14:48
Ja	Da	La	I	o	14:49	15:12
Jha	Dha	Va	Ī	au	15:13	15:36
~nja	Na	Sa	U	am	15:37	16:00
Ta	Pa	ṣa		ka	16:01	16:24
Tha	Pha	Sa	R	kha	16:25	16:48
Da	Ba	Ha	Rr	ga	16:49	17:12
Dha	Bha	La	Lr	gha	17:13	17:36
ṇa	Ma	kṣa	Llr	~nga	17:37	18:00
ta	Ya	A	E	ca	18:01	18:24
Tha	Ra	āa	Ai	cha	18:25	18:48
Da	La	ī	O	ja	18:49	19:12
Dha	Va	īi	au	jha	19:13	19:36
Na	Sa	ū	am	~nja	19:37	20:00
Pa	ṣa	ūu	ka	Ta	20:01	20:24
Pha	Sa	R	kha	Tha	20:25	20:48
Ba	Ha	Rr	ga	Da	20:49	21:12
Bha	La	Lr	gha	Dha	21:13	21:36
Ma	kṣa	Llr	~nga	Na	21:37	22:00
Ya	A	E	Ca	ta	22:01	22:24
Ra	Āa	Ai	cha	tha	22:25	22:48

La	Ī	O	Ja	da	22:49	23:12
Va	Īi	au	jha	dha	23:13	23:36
Sa	Ū	Am	~nja	na	23:37	0:00
Sha	Ūu	Ka	Ta	pa	0:01	0:24
Sa	R	Kha	Tha	pha	0:25	0:48
Ha	Rr	Ga	Da	ba	0:49	1:12
La	Lr	Gha	Dha	bha	1:13	1:36
kṣa	Llr	~nga	ṇa	ma	1:37	2:00
A	E	Ca	ta	ya	2:01	2:24
Ā	Ai	Cha	tha	ra	2:25	2:48
I	O	Ja	da	la	2:49	3:12
Ī	au	Jha	dha	va	3:13	3:36
U	Am	~nja	na	Sa	3:37	4:00
Ū	Ka	Ta	pa	sha	4:01	4:24
R	Kha	Tha	pha	sa	4:25	4:48
Rr	Ga	Da	ba	ha	4:49	5:12
Lr	Gha	Dha	bha	la	5:13	5:36
Llr	~nga	Na	ma	kṣa	5:37	6:00

For Matrukākşrās:

Each matrukāsharā = 432 breaths = 28 min 48 sec.

Matrukākṣara	From	To
A	6:00	6:28:48
Ā	6:28:49	6:57:36
I	6:57:37	7:26:24
Ī	7:26:25	7:55:12
U	7:55:13	8:24:00
Ū	8:24:01	8:52:48
R	8:52:49	9:21:36
Rr	9:21:37	9:50:24
Lr	9:50:25	10:19:12
Llr	10:19:13	10:48:00
E	10:48:01	11:16:48
Ai	11:16:49	11:45:36
O	11:45:37	12:14:24
au	12:14:25	12:43:12
Am	12:43:13	13:12:00
Ah	13:12:01	13:40:48
Ka	13:40:49	14:09:36
Kha	14:09:37	14:38:24
Ga	14:38:25	15:07:12
Gha	15:07:13	15:36:00

~nga	15:36:01	16:04:48
Ca	16:04:49	16:33:36
Cha	16:33:37	17:02:24
Ja	17:02:25	17:31:12
Jha	17:31:13	18:00:00
~nja	18:00:01	18:28:48
Ta	18:28:49	18:57:36
Tha	18:57:37	19:26:24
Da	19:26:25	19:55:12
Dha	19:55:13	20:24:00
ṇa	20:24:01	20:52:48
ta	20:52:49	21:21:36
Tha	21:21:37	21:50:24
Da	21:50:25	22:19:12
Dha	22:19:13	22:48:00
Na	22:48:01	23:16:48
Pa	23:16:49	23:45:36
Pha	23:45:37	0:14:24
Ba	0:14:25	0:43:12
Bha	0:43:13	1:12:00
Ma	1:12:01	1:40:48
Ya	1:40:49	2:09:36
Ra	2:09:37	2:38:24
La	2:38:25	3:07:12
Va	3:07:13	3:36:00
Sa	3:36:01	4:04:48
ṣa	4:04:49	4:33:36
Sa	4:33:37	5:02:24
Ha	5:02:25	5:31:12
Kṣa	5:31:13	6:00:00

For the āvaraṇa devatas:

Maheśanātha had counted the āvaraṇa devatas as ninety one only (See page 4), however this number cannot divide the total breath count of 21,600. So he suggested adding the four āyudha devtas for kāmeśvara and the central Śrī Mahā tripurasundari, making the total to ninety six āvaraṇa devatas.

Each devata = 225 breaths = 15 min

āvaraṇa devata	From	To
Animasiddhi	06:00	6:15
Laghimasiddhi	6:16	6:30
mahima siddhi	6:31	6:45
ishitva siddhi	6:46	7:00
vashitva siddhi	7:01	7:15
Prakāmyasiddhi	7:16	7:30
bhūkti siddhi	7:31	7:45
icchā siddhi	7:46	8:00
prāpti sidddhi	8:01	8:15
Sarvakāmasiddhi	8:16	8:30
Brāhmi	8:31	8:45
Māheśvari	8:46	9:00
Kaumari	9:01	9:15
Vaishnavi	9:16	9:30
Vārāhi	9:31	9:45
Māhendri	9:46	10:00
Cāmunda	10:01	10:15
Mahālakṣmi	10:16	10:30
kāmākarṣini	10:31	10:45
Bhūdhyākarshini	10:46	11:00
Ahamkārākarṣini	11:01	11:15
Sabdākarṣini	11:16	11:30
Sparshākarṣini	11:31	11:45
rūpākarṣini	11:46	12:00
Rasākarṣini	12:01	12:15
Gandhākarṣini	12:16	12:30
Cittākarṣini	12:31	12:45
Dharyākarṣini	12:46	13:00
Smṛtayākarṣini	13:01	13:15
Nāmākarṣini	13:16	13:30
Bījākarṣini	13:31	13:45
ātmākarṣini	13:46	14:00
Amṛtākarṣini	14:01	14:15
Sarirākarṣini	14:16	14:30
Anaṅgakusuma	14:31	14:45
Anaṅgamekhala	14:46	15:00
Anaṅgamadana	15:01	15:15
Anaṅgamadanatura	15:16	15:30
Anaṅgarekha	15:31	15:45
Anagavegini	15:46	16:00

Anaṅgamkusha	16:01	16:15
Anaṅgamalini	16:16	16:30
Saravsamkṣobini	16:31	16:45
Sarvavidravini	16:46	17:00
Sarvākarṣini	17:01	17:15
Sarvāhlādini	17:16	17:30
sarva sammohini	17:31	17:45
sarva stambhini	17:46	18:00
sarva jrmbhini	18:01	18:15
sarva vasamkari	18:16	18:30
sarva ranjini	18:31	18:45
Sarvonmadini	18:46	19:00
Sarvārthasadhini	19:01	19:15
sarva sampattipūrani	19:16	19:30
sarva mantra mayee	19:31	19:45
sarva dvandvakṣayamkari	19:46	20:00
Sarvasiddipradā	20:01	20:15
sarav sampat pradā	20:16	20:30
sarva priyamkari	20:31	20:45
sarva maṅgalakarini	20:46	21:00
sarva kāma pradā	21:01	21:15
sarva dukhavimocini	21:16	21:30
sarva mrthyu prasamani	21:31	21:45
sarva vighna nivarini	21:46	22:00
Sarvāngasundari	22:01	22:15
sarvasaubhaya dayini	22:16	22:30
Sarvajñā	22:31	22:45
Sarvaśakti	22:46	23:00
sarvaisvarya pradā	23:01	23:15
Sarvajñāmamayi	23:16	23:30
sarva vyādhivinasini	23:31	23:45
Sarvādhāraśvariūpā	23:46	0:00
sarva pāpaharā	0:01	0:15
Sarvānandamayi	0:16	0:30
Sarvarakṣāsvarūpini	0:31	0:45
Sarvepsitaphalapradā	0:46	1:00
Vasini	1:01	1:15
Kāmeśvari	1:16	1:30
Modini	1:31	1:45
vimalā	1:46	2:00
Arunā	2:01	2:15
jayini	2:16	2:30
Sarveśvari	2:31	2:45

Kaulini	2:46	3:00
kāmeśvari bāna	3:01	3:15
kāmeśvara bāna	3:16	3:30
kāmeśvari cāpa	3:31	3:45
kāmeśvara cāpa	3:46	4:00
kāmeśvari pāsha	4:01	4:15
kāmeśvara pāsha	4:16	4:30
kāmeśvari ankusha	4:31	4:45
kāmeśvara amkusha	4:46	5:00
Mahākāmeśvari	5:01	5:15
Mahāvajreśvari	5:16	5:30
Mahābhagamalini	5:31	5:45
mahā tripurasundari	5:46	6:00



Aṣtaṅga

Śrī vidyā sādhaka use a calendar called aṣtāṅga based on Śrī vidyā tattvas. At the very beginning, when from dimensionless Bindu this Universe evolved, due to a movement (spanda) in that bindu. Time and space got evolved almost together. Hence, Time and Space are interrelated and one cannot exist without the other (avinābhāva sambanda). The subtle element time always co-exists with physical space. The subtle element space has its aspect as 'sound', from which all alphabets evolved (Mātṛkā akṣarā). The tattvas for this visible universe are thirty six according to traipura siddhānta and are represented by these Mātṛkā akṣarā. Space is defined as existence between two intervals of time, thus this aṣtāṅga focuses on time only.

The initial day is taken as kali yuga's first day and eight limbs- aṣtāṅga- are calculated
The basic formulations decided are:
One week has nine days (Vāsara) – they are named after nava nātha:-prakāśa, vimarśa, ānanda, Śrīgyāna, Śrīsatya, Śrīpūrṇa, svabhāva, pratibha and subhaga.
–eg. Vimarśānandanātha vāsara
There are four weeks in a month (māsa), so from the above logic, there are thirty six days (dina) in a month. These days are named after thirty six tattvas, with Mātṛkā akṣarās which are vowel 'a' with thirty five consonants. am śiva tattva, kam śakti, kham sadāśiva, gam īśvara, gham śuddha vidyā, Ṅgam māya, cam kalā, cham avidyā, jam rāga, jham kāla, njam niyati, Tam puruṣa, Tham prakṛti, Dam ahamkāra, Dham bhuddhi, ṇam maṇa, tam śrotra, tham tvak, dam cakṣus, dham jihvā, nam ghrāṇa, pam vāk, pham pāṇi, bam pāda, bham pāyu, mam upastha, yam śabda, ram sparśa, lam rūpa, vam rasa, śam gandha, ṣam ākāśa, sam vāyu, ham vahni, Lam jala and kṣam pṛthvi.
-eg. Kham sadāśiva tattva dina
There are sixteen months (called māsa) in a year named after the nityās or soma maṇdala kalā or sadāśiva kalā. Hence we can find five hundred and seventy six days in a year

.-eg. Om sarvamaṅgalā nityā / prīti kalā / gyānāmṛtā kalā māsa

There are thirty six years (called varṣa) named after the thirty six tattvas, already said above -eg jam rāga tattva varṣa

A cycle of thirty six years is called a parivṛtti, which are also named after the thirty six tattvas which will have 576 months and 20736 days. (Roughly 57 and odd years)

-eg pam vāk tattva parivṛtti

A cycle of thirty six parivṛtti is called a yuga, also named as above

-eg. Kham sadāśiva tattva yuga.

Another factor is called ghatikā. Twenty four minutes is called a ghatikā. Thus there are sixty ghatikās in a day. Each ghatikā is assigned with Mātṛkā akṣara. The visarga (ah) is left out in the vowels. Thus fifteen vowels and thirty five consonants are taken in order for naming ghatikā. Only fifty ghatikās will be named thus, the rest ten are repeated from the first ghatikā. Thus on day one, we start with 'a' as udaya ghatikā akṣara then as per the above guidelines we will end up in the 'LRR' ghatikā, next day udaya ghatikā will be 'e'. Similar calculations will result in third day udaya ghatikā as 'c', fourth day as 't' and fifth day as 'y', sixth day will be again 'a' and the cycle will repeat .

Another parameter called dina nityā is also there, They are the fifteen nityās in the same order for śukla pakṣa and the same in reverse for the kṛṣṇa pakṣa, similar to the tithi nityās. The only difference is that it is not dependent on the lunar calendar, one per day in the said order. Thus we find thirty in a cycle, eg:- em śukla nīlapatākā dina nityā, or im kṛṣṇa nityaklinnā dina nityā.

Thus we find eight limbs – aṣta aṅga – viz., yuga, parivṛtti, varṣa, māsa, dina, vāsara, ghatikodaya, dina nityā.

With the help of this aṣṭāṅga there are four pārāyaṇās to be done. They are nātha pārāyaṇa, ghatikā pārāyaṇa, tattva pārāyaṇā and nityā pārāyaṇa. There is a unique mantra called the dina nityā vidyā to be chanted along with each pārāyaṇā

Per Paramānanda tantra, it is a four syllable akṣara. The construction will be vāsaranāthākṣara +ghaTikodāyākṣara +bindu is first, dinākṣara+ dina nityākṣara + bindu will be second, varṣākṣara+māsākṣra+bindu will be third and yugākṣara+parvritti akṣarā will be fourth. For example: Consider kham sadāśiva tattva yuga, dam cakṣustattva

parivṛtti, kam śakti tattva varṣa, em māsa, am prakāśānandanātha vāsara, dam cakṣustattva dina, yakāra ghaTikodaya, ūṁ Kriṣna Mahāvajresvari dina nityā.

The astaṅga- dina nityā vidyā will be as follows:

'***a yam da ūṁ ka em kha dam-अयं दऊं कएं खदं***'.

It is interesting to note that just by knowing this aṣtāṅga we can chant all the pārāyaṇās in that said order from nātha to nityā.

There is repentance (prayascitta) said in the Paramānanda tantra for non-observance of pārāyaṇa, due to unforeseen circumstances, as nine time mūla mantra japa for nātha, sixty for ghaTikā, thirty six for tattva and thirty for nityāpārāyaṇa.

Another form of dina nityā vidyā is seen in tantrarāja tantra. It is varṣākṣarā +māsākṣarā, dinākṣarā+ā+ī+hamsah.

In the above example we can now derive dina nityā vidyā as k+e+d+ā+ī+hamsah, which will be '***ke dā ī hamsa -*** के दा ई हंसः'. We have fixed three parameters the rest will fall in line, since this is a totally mathematical equation.

The saṅkalpa mantra is also said for this aṣtāṅga:

For daily pūja:

आदिगुरोः परशिवस्य आज्ञया प्रवर्तमान देवी मानेन षट् त्रिंशत् तत्त्वात्म सकल प्रपञ्च सृष्टि स्थिति संहार तिरोधान अनुग्रह कारिण्याः परशक्त्या: ऊर्ध्वभ्रूविभ्रमे __ तत्त्व युगे __ तत्त्व परिवृत्तौ __ तत्त्व वर्षे __ नित्या /कला मासे __ तत्त्व दिने __ नाथ वासरे __ घटिकोदये ___ दिन नित्यायां __ तिथि नित्यायां श्री महात्रिपुर सुन्दरी प्रीत्यर्थे यथा शक्ति संभदद्रव्यैः यथा शक्ति सपर्या क्रमं निर्वर्तयिष्ये

For daily pārāyaṇa:

आदिगुरोः परशिवस्य आज्ञया प्रवर्तमान देवी मानेन षट् त्रिंशत् तत्त्वात्म सकल प्रपञ्च सृष्टि स्थिति संहार तिरोधान अनुग्रह कारिण्याः परशक्त्या: ऊर्ध्वभ्रूविभ्रमे __ नाथ वासरे __ घटिकोदये __ तत्त्व दिने__ दिन नित्यायां __ तत्त्व वर्षे __ नित्या /कला मासे __ तत्त्व युगे __ तत्त्व परिवृत्तौ पारायणमहं करिष्ये

There are six conjunctions namely puṣpiṇi, mohini, jayini, kumāri, vimalā and ŚrīkarI in the aṣtāṅga calendar. The conjunction of varṣākṣara with masākṣara will be first, with dinākṣara will be second, and with udayaghatikā will be third. Conjunction of māsākṣara

with dinākṣarā will be fourth; with udayaghatikā will be fifth. Similarly dinākṣarā and udyaghatikākṣarā will last conjunction.

The first- puṣpiṇi- is possible once in a parivṛtti, while it is starting, in 'am' śiva tattva year, this is possible for that whole month, which will be 'am' kāmeśvari nityā māsa, for 36 days. (once in roughly 57 odd years)

The second-mohini- will be there once a month, with sixteen in a year. Since year and dina akṣaras are same this is sure to happen once in a month. For eg, in kham sadaśiva tattva varṣa, the third day of any month, kham sadaśiva tattva dina will be this parva, in all sixteen months.

The third-jayini- is possible in am śivatattva, cam kalātattva, tam śrotra tattva, yam śabda tattva years in a parivṛtti, with the akāra, cakāra, takāra and yakāra ghatikodaya respectively.

The fourth-kumāri- is the first day of every year, where we find am kāmeśvari māsa and am śiva tattva dina, hence this will be in prakāśānandanātha vāsara.

The fifth-vimalā- will be in the first (am) and eleventh (Em) month every year, with the akāra and ekāra ghatikodayas respectively. .

The sixth-Śrīkari- will be there in once in a month, in the 'a', 'ca', 'ta', 'ya' dinas in four successive months respectively on akara, cakara, takara and yakara ghatikodaya and then will skip a month.

Dīpa Devi

In the Śrī vidyā ritual manual we are directed to place two lamps on either side of the pūja pīTham. The Lamp on right side of pīTham should be filled with ghee and have a white wick; the one on left side should be filled with sesame oil and have a red wick. This is a small open thought on placement and choice of material.

The pūja pīTham is facing sādhaka. The deity is invoked on the pīTham and is meditated as facing sādhaka. Thus we find right side of sādhaka is the left of the deity and vice versa. The deity invoked is Śrī Lalitā-Kāmeśvara Couple. Śrī Lalitā Devi is meditated as being seated on left lap of Śrī Kāmeśvara. Thus we find Lamp on right side of pīTham, filled with ghee and having a white wick will be on Śrī Kāmeśvara's side and on left side filled with sesame oil and with a red wick will be on Śrī Lalitāmbikā's side.

We are immediately reminded of the Guru's Foot stool as said in verse 'rakta śukla', where śukla'refers to Śrī Kāmeśavra is ādiguru – pointing to source of knowledge and 'rakta' to Śrī Lalitāmbika, who is his vimarśa śakti, experience of this knowledge. Examining 'Dīpa' with secret code kaTapayādi will show number eighteen, total number of Vidyās and Upa-Vidyās as per purāṇas, thus pointing to Knowledge (light) and its experience, which is also seen above.

The Cow's ghee 'गो घृतं ' is used to fill right side lamp, 'गो' means cow, the most venerated, in whose body all divine forces of this universe reside–sarva devatā svarūpa, in short containing in it the divine energy of this entire universe-'ग' by KaTapayādi code is 'three' which point to the three worlds- visible universe (bhUḥ, bhuvaḥ and suvaḥ); This word also means 'senses'- likened to a cow, which goes out to graze and then retires under a shade to masticate, similarly all the senses go out to gather knowledge from universe and then later remembers that experience (this is called vāsanā), number three will allure to three sates of awakening, sleep and deep sleep. 'घृतं' will mean ghee. The process of producing ghee is a long one, one has to get milk, boil it, cool, make it

sour and turn into curds, churn the curds to get butter and finally heat (melt) butter to get ghee.

These processes described also give and idea on the acquisition of knowledge, which again is a long process. One has to wander like a cow and graze (read / hear), internalize fodder (heard/read information) to get milk, which is the essence (learning), One has to externally discuss or debate with likeminded people, which is likened to souring and get curds, then churn curds, which is internal debate and process to make these learning inside us, which is likened to the butter, heat again is to implement these learning in our daily routine (anuṣTāna) to get ghee (bliss). As per KaTapayādi code 'घृतं' will translate to sixty four, total number of all branches of knowledge- catuṣṣaṣTi-kalā. Further, we find same in our guru maṇdala veneratory verse as 'sixty four siddhās'. Looking holistically, we find total knowledge in this entire universe is represented by lighting this lamp.

The left side lamp is with a red wick and filed with 'तिल तैल'- sesame oil. According to the scriptures Lord Viṣṇu is pleased with worship of sesame seeds, which we also use in our forefather's worship. Lord Viṣṇu is the ever pervasive consciousness in both animate and inanimate objects. Forefather's represent the cumulative knowledge of experience by which we further find our way to the land of experiential knowledge. 'तिल and तैल' by KaTapayādi code will mean number thirty six. This is the number of tattvas in the experiential universe. The color red is explained in bhāvanopaniṣat as 'lauhityam etasya sarvasya vimarśaḥ' – red color is experience of identity of sadhaka, Śrī Lalitā and Śrī Kāmeśvara. Śrī Bhāskararāya puts is lucidly as: Ātmān without any attributes is Śrī Kāmeśvara and with an attribute called 'bliss' is called Lalitāmbikā and with attributes of four preceptor internal organs- Maṇas, buddhi, ahamkāra and citta is called sādhaka. This identity is described in this verse. Looking above ideas on a whole, we find the experiential knowledge linked to thirty six tattva- universe is the message in lighting this lamp.

Adding both numbers seen will result in centum, (64+36). The total number of rays (raśmi's) inside six ādhāra cakra counted both ways, up and down. (4+6+10+12+16+2 =50*2=100). The up and down movement of kuṇdalini is described beautifully in two verses of saundaryalahari- 'mahīm mūlādhāre..' and 'sudhādhārā sāraiḥ..'. Thus a total blissful experience of kuṇdalini movement is explicitly seen in establishing these lamps.

We usually light the dīpa with the hṛllekha bījam – 'hrīm'. This is the verbal form of the initial creative movement of Lord śiva. The 'h' is Lord śiva and 'I' is the primordial energy which instigates creation and 'r' is the life energy – heat energy which resulted in created universe. Taking numbers for individual alphabets – 'H' is eight; 'r' is two; 'I' the vowel is four and 'm' (anusvara) is one. Thus we find a total of fifteen in parts and considering the whole bīja as one we get a total count of sixteen,'ṣoḍaśa kalā' which is ever present and ever illuminating all aspirant's intellect for experience of this world.

In this manner, we find a very deep inner guidance in understanding and experiencing of śiva-śakti in all aspects for a simple ritual like establishing and lighting of lamps during saparyā.

More 'light' from Lalitā sahasranāma and triśati

There are two names in both of these stotrā with the word – 'dīpa'. They are 'agnānadhvānta dīpikā'and trikoṇāntara dīpikā' in sahasranāma; 'hrīmkārāṅgaṇa dīpikā' and hrīmkāra maṇidīparciḥ' in triśati.

1. 'agnāna' – the ignorance of the true nature of self is compared to 'dhvānta' – darkness of night, which is lit up by lamp-light 'dīpikā'. When we bring a light into a dark room, we need not ask / request the darkness to move away. Darkness itself is absence of light, so when light is lit, it spreads its glow and reveals all. 'gnāna' as defined in kaula upaniṣad by Bhāskararāya is 'avivecana abhāva' – not being unaware (note the double negative). As seen from above KaTapayādi code,

agnāna is zero signifying absence of knowledge – Ignorance, dīpa is numeral eighteen, this refers to the light and experience as said in the eighteen vidyā.

2. trikoṇa is a triangle, symbol of kula, the inseparable aspect of triads. Hence Devi is the light that shines and illumines the triads (gnāna gnātṛ and gneya); also we can see another name kulāntasthā, inside the kula, pointing to the same aspect. In Śrī cakra, inside the central triangle is the bindu, hence this name also points to Devi as shining from the centre of Śrī cakra.
3. In triśati the bīja 'hrīm' is compared to court yard in front of the house, while devi is described as the light illuminating the path way to house. Considering from above, if dīpa can be thought of as the eighteen vidyā and its experiential knowledge, then we are amazed to see that to reach (know) the bīja 'hrīm', devi is the personification of all knowledge in the form of Śrī Guru to reach (experience) that mantra.
4. Again bīja 'hrīm' is likened to a crystal and devi is the rays of light gushing from the jewel. 'ma' and 'ṇi' as per code is five and five, representing organs of cognition and motor, light from inside (devi-ātmā) illumines them, leading to experience of universe, which is again Devi. 'maṇi' also is a secret code of sādhana of five 'M'. Thus Devi is bliss (sadānanda) experienced as sādhana progresses under guidance of Śrī Guru.



<u>The Three spheres of existence</u>
<u>- The Maṇdala traya -</u>

O ! Lord of my soul! Loveable Gurudeva, let your glance of compassion be on us!

In the Śrī Vidyā ritual (saparyā) we are directed to establish liquid filled in two vessels before the deity for worship. These are called sāmānya arghya and viṣeśārghya. In the procedure of establishing these vessels, we find the three maṇdalas being invoked and placed. They are the agni maṇdala- the base, the sūrya maṇdala- the vessel and candra maṇdala- the liquid filled in the vessel. Philosophically looking into this, we find the universe, which is alluded as agnīṣomātmaka – the fire, sun and moon is seen here. The earth is represented as fire- since the middle of earth is molten lava we can infer this, the rest are the two big objects seen by us – the sun in the day and moon in the night. So this universe as seen by us comprises of the nearest seen earth, the sun in the day and moon in the night. It is said that whatever is there in the <u>big</u> universe is also inside us- in the **small** universe. So we can find a correspondence of these maṇdalas in our body.

a. The mulādhāra is the agni maṇdala where in the kundalini cause of our individual existence reside, the life fore is felt as the heat in the body.
b. The body is the sūrya maṇdala (sūrya is pitru kāraka in astrology; we get this body from our father)
c. The mind the candra maṇdala. (candra māmaṇaso jātah says puruṣa sūkta)

These are kept one top of another, or in other words a straight line. Considering the big universe, the aligning of the earth sun and moon will occur in eclipse only. Thus we are surprised to note an eclipse like condition prevailing in the pūjā mandira. We are also instructed not to move the vessel, from this we can infer as not to break away from the eclipse like condition. Only due to the slant of the moon and earth, the eclipse occurs once in a way, but the aligning of the three is found on all full moon and new moon days, Hence these two are selected as special days for pūjā (parva- naimittika). In the

small universe called body, this one pointed ness of the soul (ātmā), body and mind, which is to be achieved for a pūjā is clearly seen from the above argument.

Agni Maṇdala: Agni maṇdala is the base on which the vessel is kept, which can be made from gold, silver, copper or wood having three, four, six or eight padas (legs) in a round, triangle or square shape.. Agni is ever pure; it can neither pollute nor be polluted- that is why it is called 'śuci' - purity. Ātmā, which resides in the mulādhāra has the same property- it can neither pollute nor be polluted. This is the main dharma which has be recognised and attained by the sadhana of this Vidyā. Hence we invoke the agni maṇdala saying 'dharma prada daśakalātmane' – that which causes this dharma to manifest.

The vedic mantra invoked here is the first mantra of the rg veda. The seer is medhAtithi the metre is gayatri and the deity is agni.

The ten aspects (kalas) of agni are invoked in the base. We are amazed to see the sapta jihvas (seven tongues of flame) along with the vāhana (vehicle) and his wives svāhā and svadhā in them; simultaneously we can see dasa Mahā vidyās too. The kalas are:

1. dhūmrārciṣ: dhūṁra means smoke, archiṣ means path. So on a whole this refers to path of smoke, we are reminded of the proverb 'yatra dhūmro tatra vahnih: i.e. where there is smoke there is fire'. This the first step in start-up sequence of fire's growth. The akṣa tatva(space) is indicated here

   The flame called Kṛṣṇā can be envisaged in this kalā, Kṛṣṇa which means black is similar to dhūṁra which means blackish-grey. This flame is situated at the north – west corner in the altar.

   We can see the dasa Mahāvidyā "dhūmāvati" as it can be inferred straight away from this name.

2. ūṣmā: The heat, when fire starts we find heat slowly developing, the second stage is elucidated here, we can feel heat by the touch (saprśa) so next Bhūta vāyu is felt here.

The flame called hiraṇyā can be envisaged here, since this is the pure form got when gold is molten which is due to heat which can be felt. This is situated at north east corner.

The Mahā vidyā Tārā, who is in the form of tapas- concentrated thoughts, indicative in her form as ekajatā can be recognised here

3. jvalini: The glow is indicated, which is the third stage where we can see the form (rūpa) of the fire, the MahāBhūta of agni is seen here.

   The flame raktā can be straight away seen as this glow will be red in colour., which is situated at south east corner.

   The Mahāvidyā Bagalamukhi who is a stambhana vidyā can be inferred as limiting the flames which are to come up and only showing the glow

4. jvālini: The flame is indicated, which is the fourth stage where we can see the fire rising. Flames are referred as the tongue of fire, rasa tatva and the MahāBhūta jala can be tasted here.

   The flame atiraktā is seen in this, envisaged from above as being the expansion of the earlier kala and is suitably placed at the south west in the altar.

   The Mahāvidyā Bhuvanesvari can be seen as the forceful upward push and flame gushing forth in all directions, which blossomed into the 14 worlds (bhuvanas).

5. visphulingini: Issue of sparks from the fire is indicated here, the fifth stage wherein we find the fire in the full glory will start emitting sparks. The solid fire – sparks can be seen as the earth (Pṛthvi) tatva.

   The sparks emitted will form a glow around the fire which is seen as the flame suprabhā., which is in the west.

   The Mahāvidyā Tripura bhairavi who is the basic of all vidyās in her form as Bala tripura can be envisaged in the sparks of this aspect of fire.

6. suŚrī: can be translated as ‘good auspicious’, Śrī also means poison whose criteria is to spread, the good – bliss spreading can be interpreted here.

   Śrī means auspicious things too, and one of them is ornaments Śrī sūkta also says ‘svarṇa rajata srjām’, naturally the flame ‘kanakā’- which means ornamental gold is placed here at the east of the altar.

The name by ‘Śrī’ itself reveals the last of the dasa Mahāvidyās – ‘Kamalātmikā’

7. surūpā: can be translated as ‘good form’. The various forms we can see in the fire are beautiful and can be visualized.

   The various forms of the flame can be visualised in ‘bahurūpā’ in which the main deity is invoked during a havan. This is situated in the centre of the homa kunda.

   The most beautiful of all the ten Mahāvidyās is “SundarI’, who is also a unified form of all gods, can be translated from the name of the tongue as seen above.

8. kapilā: of red in colour. The red colour stands for identity of the ātmān with paramātmān – see lauhityam etasya vimarshah in bhāvanopanishat.

   This is the vehicle of Agni deva the ‘ram’ which is red in colour, and as a vehicle will assist in his movement, which is philosophically the spreading of the Bhava as seen above.

   The Mahāvidyā Chinnāmasta who dhyāna refers to the red colour and the blood which gushes out o her severed neck on to her mouth can be visualised.

9. havyavāhā: carrier of cooked food offerings to the gods. The vedic agni is regarded as a messenger to god, delivering the offerings given from this world to their world. Personification of this is his wife svāhā.

   The Mahāvidyā Mātangi who is the vaikari vāk can be found here, the Vedas also being in the vaikari vāk is said as the havya, the ceremonial offerings to the gods.

10. kavyavāhā: carrier of the food offerings to the manes (pitr). Like above he is also the messenger delivering cooked food offerings given from this world to the manes (pitr). This is personified as his wife svadhā.

    Kayva being the food offered to the manes is indicative of death / cemetery, which will point out to the “ādhyā dakṣiNa kālikā”

The placing of these kalas on the base- agni maṇdala while doing the pūjā can be like the bhUpurastha devta – The first ĀvaraNa of Śrīcakra. It is displayed below:

6.Sham 10kṣam.	3.lam	7.sam
2.ram		4.vam
5.sham	1.yam 9.Lam	8.ham

Another method is by the seven flame position in the agnikunda, with the eighth in the position on the vehicle in the front and the last two as the wives on the either side

2.ram 6Sham 3lam

9. Lam 7 sam 10.kṣam

1. yam 5.sham 4.vam

8.ham

Sūrya Maṇdala: Sūrya maṇdala is the vessel kept on the above base, which can be made from gold, silver, copper or wood having a (usually) round, or triangle or square in shape. Sūrya is light and warmth, the source of life, the name also means impeller, acquirer or begetter. Astrologically sūrya is pitru kāraka, represents the father. The body which is got from the father is the sūrya maṇdala, the greatest asset of the aspirant (jivātmā), by which the universe is seen, felt and interacted. Hence we invoke the Sūrya maṇdala saying 'artha prada dvādasakalĀtmāne' – that which confers the highest asset. Since body grows in time, sūrya is also visualised as the time. The twelve kalas are the twelve months or zodiac signs (rāsi).

1. tapini: tapana means heat. The main experience in the rising of the sun is its heat which is felt by all living creatures. This heat is also the cause of photosynthesis in plants and thus is linked to the food chain, which nourishes the physical body. The heat inside the body which is the cause of the existence of the body is also denoted here. We can see the initial of the zodiac sign – the mesha here- this is a warm blooded animal, correspondingly the caitra masa and the start of summer. We find a subtle reference to the yellow colour in this name and also looking at the next name, inferring that this as a restraint, we can meditate on Mahāvidyā Bhagala Devi in this kala.

2. tāpini: The long vowel in the start will signify the greater intensity of the heat. The higher heat inside the body is caused when an attack of disease is there. This is to give a warning note to the individual that an attack has happened and that the resistance is taking place. The higher intensified sun will cause more heat in the peak summer; this is the next sign, rshabha – the energetic animal because of un-tired work being performed, along with the month vaishak. This intensity can be seen as tapas which is the Mahāvidyā tara in this kala.
3. dhūṁrā: this means smoke or grey colour, The higher heat in the last name will cause a tiredness and a look in the body as if it was black, due to the over heat. The earlier two names pointed to the intense heat and this will point to the clouds which are formed by this heat. The sign mithuna is envisaged here as the rubbing between two to bring forth fire will start with a smoke only and the third month jestha, wherein we find winds blowing and cloud forming will mean this kala, the name itself will lead us to the Mahāvidyā Dhūṁavati.
4. marīci: This means ray of light. The name also means illusion, due to the above tiredness the body may have illusory visions is referred here. Marīcika means the illusion of water; here the rays when seen through clouds produce the rainbow, thus this can be extended to get a meaning of rainbow. The fourth sign kataka, the lord being Candra also will point to the mental modifications causing these illusions and the month āshāda is seen here, here the spell of rains is envisaged. The sign being that of Candra will point to the Mahā vidyā Śrī, since she is also described as Candra sahodari.
5. jvalini: The fire element of the above maṇdala, in the skies is meditated here. This truly the thunderbolt. The literal fire of the skies is the thunderbolt. Internally we can find the repulsion of the diseases due to bulding up of resistance is clearly felt here. The fifth month sravana where in we can find lots of thunder is seen here and the sign simha, the sign is ruled by sūrya himself is a fire ball can be seen in this and an be visualised here. The Mahāvidyā is naturally Chinnāmastā, the indra śakti.

6. ruci: This also means ray of light. This is the literal rain which falls from the skies due the activity of the Sun. The bhadrapada masa is apt and the sign is kanya. The same Mahāvidyā from the oceans, Śrī is again meditated here.
7. suṣumnā: Su-sumnā means with a nice feeling – 'good' 'happiness'. The spring time with a happy feeling, with the warmth of the sun after rains can be dwelt upon here. This is the most comfortable month aśvina and the sign tulā. The Mahā vidyā Bhairavi, though outward looks terrible is full of comfort can be meditated here.
8. bhogadā: bhoga is enjoyment of worldly pleasures and 'da' means giver. Thus this kala will mean the giver of worldly pleasures. This is verily the strong healthy body which is capable of enjoyment. The enjoyable month 'kartika' and the sign vrshcika is pointed out here. This will direct our thoughts to Mahāvidyā Sundari – since sundari pungavānām bhogasca mokṣasca karasta eva. (Sundari confers upon the aspirants the worldly pleasures, also the final liberation).
9. viśvā: This means the entire world(s) or in other words this universe. The sun is the biggest star near us; we can see numerous stars in the sky, which are also like our sun. Thus this name tells us to visualise all the stars seen as the sun itself or in other words this entire universe, this is the idea conveyed by this kala. The physical bodies of all living things are envisaged in this kala. The month mārga - śiras and sign dhanus are seen here (mārga– path way and shiras will point to the most highest, awareness of the universe as not different from the ātmān is the highest way pointed by the name of this month, this is the same idea expressed by this kalā and the sign dhanu – the ruler being guru is apt that this all pervasiveness is taught by the Supreme preceptor). Traditionally the universe is made up of different bhuvanas (14 in number or 224 in number), thus the Mahā vidyā Bhuvaneśvari is meditated here.
10. bhodini: The complete all pervading awareness which is realised from the above vastness with an identity to the self is meant here, Thus getting knowledge and experience in this body is said here (kaulopanishat – pindāt jananam tatriva mokṣa)The blossoming of the above knowledge is seen in this kala. The sign

makara and the moth pushya are seen here. The assimilation of the knowledge will point to the Mahā vidyā Mātaṅgi

11. dhārini: Initially the above awareness may come in spells, with the universe asserting the dual experience, the continual concentration and fixation of the above knowledge is the message in this kala. . Thus this kala will send the message of sadhana as said in kalpasūtra – 'sadā vidyā anusamhatihi', thus the śakti kuta's message of everlasting awareness is seen here and the Mahvidyā sundari is again recognised.The month of māgha and the sign kumba is seen here
12. kṣamā: This means skill. The above one pointed focus wil result in the most skillfull execution of all daily activities, thisis the sign of siddha puruṣa. This skill is also call dakṣa in other words, leading us to identify the Mahāvidyā Adyā dakṣina kalikā. The month phalguna nd the sign mīna will be seen here.

On a whole these kalas will render an idea on the body, protection from diseases (bhāskarāt icchet ārogyam) and final experience of the knowledge of self.

Positioning of the kalas:

We can see the twelve zodiac signs and hence meditate of the square form for this archana of the sūrya amadala in the vessel kept.

7	8	9	10
6			11
5			12
4	3	2	1

Another method: Visualising the akṣaras said in the maṇdala from the heart to svadhistana in combination as said, kam bham , kham bam…etc. This will create a damaru (drum like) like structure.

Another method: Taking the lords of the rashi said above and placing them on a nava graha like placement on a pedestal will result in the formation as below:

2/7

1/8	5	9/12
3/6	10/11	4

It is amazingly looking like a conch shell; the usual samnyarayghya vessel.

Soma Maṇdala: Soma maṇdala is the liquid filed up in the above vessel kept on the base. The liquid is called arghyam, It is also called as 'prathama dravya' or 'kārana dravya', indicating alcohol. There are substitutes said in the tantras such as – Tender coconut water, rice gruel, butter milk mixed with jaggery, extract of the dates mixed with honey and sugar, cow's milk in copper vessel. This will represent the mind, the subtle body- which has virtues and vices. The capacity of the mind is to desire and take measures to achieve the desired result. 'Soma' can be split as 'sa'+'uma'- with uma. Uma represents the primordial urge for creation- termed as desire – Veda says 'so akāmayat'-He desired. Hence we invoke the Soma maṇdala saying 'Kāma prada ṣodasakalātmāne' – that which causes the desire to manifest; all desires are the cause of the initial primordial desire. The sixteen kalas are the phases of moon; in Vedas we find there is an intrinsic connection between the moon and the mind.

1. Amṛtā: This means that which does not die - eternal. In the above we saw that this desire is from time immemorial Or rather to say from the start of creation, thus this name of kala is apt. The oldest deity of the dasa Mahāvidyās is naturally Dhūṁavati and her presence is felt here
2. Mānadā: Māna means to measure, the State of Para śiva , before creation is immeasurable, The creative aspect called śakti limits the parasiva by her five kancukas. This is allegorically called measurement. Thus the maya devi who measures is seen in this kala. Maya bījā is for bhuvaneśvari and her presence can be visualised here.
3. pūṣā: The literal meaning is fertility. Thus we see a further creative aspect in this kala. The field for creativity needs and fertile soil, this basic feature combined with the other aspects will ensure the creation. In the mind this will point to the

creations of new thoughts, which will sprout. This in subtle terms is named as the tripura bhairavi and can be thus envisaged in this kala

4. tuṣti: Contentment is the verbal meaning of this kala. The state of paraśiva is eternal contenment, nitya trpta, the creative urge will disturb this state and make it into raga, desire for certain things and aversion for certain things. The recognition of the self will result in this sate of contentment. The last kamalatmika vidyā also called Śrī is definitely seen in this kala
5. puṣti: The well formed nature is meant by this kala. In the above fertile soil, with equal creativity will result in a well planned and well formed thought. This is the same as the third of the Mahā vidyās – Sundari- one who has the beautiful form.
6. rati: The bliss in conjunction is the literal meaning of this kala. Here this will mean the conjunction of mind with senses and the bliss experienced. Though the senses are only transmitters, they will seem to be the cause of the bliss, this can be visualised as the reverse in the conjunction over which stands the Mahāvidyā Chinnāmastā.
7. dhṛti: This will mean real courage due to awareness. The reality that this universe is manifested of the siva tattva, the awareness of this truth will bring in a high level of courage, where there is no fear. Dviteeyāt vai bhayam bhavati- the notion of the other is the cause of fear. Thus a restraint in our responses to others deeds will come automatically. This can be now visualised as the Mahāvidyā Bagala mukhi.
8. śaśini: The rabbit like figure in the full moon. Rabbit will point to the leaps in the movement and also to intuition. Thus a mind with intuitive search relying on the divine Grace is visualised in this kala. The most beautiful and bliss full Mahāvidyā Sundari can be again meditated upon here
9. candrikā: The moon beams from a full moon are meant in this kala. The beam of moon light is a reflected one; it is having a soothing effect on the mind and body. If we consider Sunlight as pure knowledge this is reflective knowledge, which will lead to the experience. Traditionally the herbs are said to thrive in the moon light. So a curative effect akin to herbs is also seen. This condition of a shining full

moon is not possible in all seasons, only in the spring time full moon is shining with its full glory. The earlier kala has a reference to full moon that is ever seen in all seasons, this is specific to the spring time, inspiring the fine arts. Thus we find the Mahāvidyā Mātaṅgi here.

10. kānti: The literal meaning is lustre. The brightness radiating from the reflection of the moon light beam is seen here. This radiance is truly the auspicious 'Śrī'
11. jyotsnā: The varying aspects of the moonlight are seen in the previous kalas. . This also refers to the moonlight beam. This is an extension of the above kala wherein the brightness will illumine the surroundings and make them bright too. Thus an all encompassing view of the universe is seen here. This is also the auspicious 'Śrī'.
12. Śrī: The most auspicious. This also means 'poison', in its property to spread. Spreading of the consciousness is said here. Considering the meaning we can visulaise 'dakṣiṇa kalikā and by direct reference explicitly 'Śrī'.
13. prīti: The joy or bliss which is experienced in the very subtle level. The actions and speech of a wholesome person will be soothing and acceptable to all. This kala is such, thus we can see Mahāvidyā 'tārā', the corresponding dasa avatar being 'rāma' – one who caused joy.
14. aṅgadā: 'aṅga' means limbs, 'da' is the giver. Thus we find the work done by the mind through the limbs is meant here. The control of mind over matter is the subtle idea inside this kala, this will lead to an out of body experience which is called the self realisation. The Mahāvidyā 'dakṣiṇa kalika' the power of mind is also envisaged here
15. pūrṇā: The literal meaning is full. With continuous sadhana and contemplation the fullness of the consciousness in the universe is realised, this is called samādhi- both savikalpa and nirvikalpa. This is verily the Mahāvidyā" Sundari"
16. pūrṇāmṛtā: the eternal fullness is meant here. Thus a later state of the nirvikalpa Samadhi called the sahaja sthiti is seen and naturally the Mahāvidyā 'sundari'.

This arghyam with the above aspects will be established in two vessels called the samanya and vishesha. Bhavanopanishat says, jñanam arghyam, i.e. the two words are synonyms. Thus substituting these in the above we find samanya jñana and vishesha jñana. Also interesting is the drop of vishesha jñana in the samanya jñana while establishing the samanya arghya. This will shows us the initiatory requisite for the vishesha jñana to manifest. What is this vishesha jñana? It is the unbroken awareness of the bliss and the identity of the aspirant and the deity. (The experience of the upanishat – sadānanda pūrna svātmāiva paradevata lalitā')

After the filling up of the vessel with the said arghyam, we are directed to draw a triangle inscribing the alphabets, the three parts of pañcadaśi mantra outside and the fourth vowel (turīya svarā- īm) in the centre flanked by 'ham' and 'sah'. Then draw a circle on the outside and a six pointed star outside the circumference of the said circle. The Six aṅga devatas (ṣadaṅga devatā) are worshipped in the six triangles.

This is the representation of the guru pāduka in the sahasrāra. As in the body, the sahasrara is in top, in the viśeṣārghya it is written on the liquid (top). Thus a connection to the entire lineage of gurus is established. Next is writing the pañcadaśi outsrde in three parts, identifying the mantraksara and guru nātha with cit śakti. The circle around inscribes will point to the entire universe, since the bindu expanded is the circle, bindu being a representation of the space. The six triangles will now be the five elements and mind, in which the six limbs for protection and realisation are worshipped.

Similarly in the viśeṣārghya sthāpana of Ganapati, Mātaṅgi or Vārāhi their respective mantras are to be written on the outside of this circle, with the corresponding ṣadaṅga mantras worshipped in the six triangles. The same is the idea as said above.

Then, there is a prayer to the sudha Devi.

'tām cinmayīm ānanda lakṣanām amṛta kalaśa

piśita hasta dvayām prasannām devīm pūjāyāmi nāmah svāhā.'

Here: 'tām'- that, the first principle of existence – the Para Brahman which is the eternal is also called 'sat'

'Cinmayīm'= in the form of cit śakti- the creative urge, which induces the creation, this is called 'cit'

'ānanda lakṣanām' = whose identity is revealed by the blissful experience, noted as ānanda.

(Thus one a whole we find the characteristics of the divine as saccidananda revealed in these verses)

Amṛta kalaśa piśita hasta dvayām= Holding in her two hands a ceremonial pot filled with nectar and flesh. Hand denoted the physical ritual, hence this we can take as a direction to the ritual, wherein we find the five 'm', which shall manifest the bliss. Bharga rāma in his kalpasūtra says 'ānando brahmaṇam rūpam tatcca dehe vyavasthitam, thairabhivyanjakā pañca makārā'

Prasnnām: Ever happy / joyful, Contented, Indicative of the experience of the earlier said saccidananda from the ritual mentioned above.

Devīm= the word Devi comes from the root div – brightness or div- play. Combining these ideas, this address will be both the saparya ritual as indicated by play and the internal dhyana as indicated by brightness.

Pūjāyāmi: we offer our salutations, since the practical pūjā requires dvaita prapañca, this salutation to the divinity is really the salutations to the divinity residing in one and all. Recognising is the code word here

Namah: again this is also a salutation, breaking this word into 'Na' and 'mah'; we note the negation of the individual consciousness, continuation of the earlier idea.

Svāhā: the oblation into the sacrificial fire pit, here the mulādhāra is the fire pit and the tongue represents the flame.

This prayer invokes the special knowledge (Viśeṣārghyam) into mind of sadhaka, which is continuous alertness and observation of thought (introspection) while adhering to the ritual (sādhana krama).

Further six actions are performed

1. Vaṣat – iti uddhṛtya= take small quantity of this arghya and raise it to the top of the head of the aspirant. Vashat is the aṅga mantra for the tuff (shika), since Veda sikha is upanishat, this action is clearly taking a part of the specially energised mind into higher level with the help of Upaniṣad and its teachings. .

2. svāhā– iti tatriva nikṣipya- pour back the lifted arghya back into the viśeṣārghya vessel. svāhā is the mantra of the head, indicative of all store house as memory. The earlier action denoted study, a small portion of the mind grasps the highest experience of bliss; hence this action will point to the spreading of the experience of the studied scriptures in the whole mind.
3. hum –isi avakuNdya:- This is the kavaca mantra – armour, protecting the vessel and its contents, from the outside influence. Thus while assimilating all the knowledge and experience, we are not be disturbed.
4. vauṣat- iti dhenu mudrayā amṛteekrtya:- This is the netra mantra, visual sight is meant here, kama dhenu is the divine cow- or rather the Primordial Energy we have to 'see'. – That is knowledge of the written word and the spoken word from the Master.
5. phat- iti astrena samrakhya- Phat is the astra mantra, while the above armour if prevention of attack , this will mean the opposite, annihilate the attackers.
6. nāmah- iti pushpam datvā- nāmah is the hrdaya mantra, offer flowers. The verbal meaning will be negation of the individual and merger to the eternal divine, offering flowers- which represent space (akasha tattva) is the totality in the whole creation of this idea.
7. mulena galinyā nireekṣya: look at the viśeṣārghya through the galini (filter) mudra, reciting the mula mantra. The filter is a device which removes the unwanted from the essence which has been extracted. The mula mantra is the prayer to the divine for continuous awareness, thus removal of dual thoughts with the help of the mantra is said here.
8. aim iti yonimudraya natva: worship by showing yoni mudra and reciting the mantra 'aim'. Yoni mudra is a gesture worshipping the divine source of all creation and the mantra 'aim' will point to the Vedas (see bala tattvartha). Thus after removal of the dual thoughts the remaining mind – awareness- is the divine.

9. mulena sapata vāram abhimantraya: touch the viśeṣārghya vessel and recite the mula mantra seven times. Thus after identifying with the divine energy, the same is repeated for stressing and strongly implanting this in all the actions.

Thus the Sudha Devi who is invoked in the mind is worshipped in the sequence as described above and then with the five elemental services (pañca pūjā). Then this viśeṣārghya is sprinkled on the self and objects used for worship with the bhavana 'sarvam vidyā mayam bhāvayet'- This is now point to the special energised mind – awareness being spread on all the known things and identify them with the divine. ***<u>This Bhavana is the most important</u>*** in the establishing of the vessels.

Next is the energising of this vsiheshargyya with the caturnavati kalas.- ninety four kalas. The split-up is agnikala- 10, sūrya kala- 12, candra kala – 16, brahma, Vishnu and rudra kalas each 10, Iśvara kala – 4 and sadaśiva kala -16, then is the five veda mantras and finally the mula mantra. Thus the ninety four kalas are invoked in the viśeṣārghya.

Further there is a prayer to sudha devi in three anushtub meter, amṛteśvari mantra and the deepini mantra. Thus on a whole ninety nine kalas are invoked into the viśeṣārghya.









Shāpa vimocana

In the process of establishing vessels with liquids for pūjā, before filling up main source – kāraṇa kalaśa- there are rituals said in different tantras for the purification of the liquid that is to be filled. As such paddhatis now in vogue, which have mainly adapted from nityotsava following parasurāma kalpa sūtra, have no reference to removal of these aspects. In earlier tantras like paramānanda tantra and early paddhatis like saubhāgya ratnākara and stotrās like tripurā stavarāja, we find these rituals explicitly.

This is a small enquiry on the basis of this process. The process starts with a prayer to guiding deities, removal of eleven faults (doṣa) in kāraṇa dravya with khecari bīja – Tripurā stavarāja "pātu mām khecari bījam doṣaikādaśa nāśakṛt". Then, curse removal (śāpa vimocana) on the kāraṇa dravya of vṛtra, Rudra, Brahma, śukra, soma and Kṛṣṇa is done.

The pathik devatas are invoked first and eleven doṣas (grāma, krodha, dṛṣti, sparśa, sṛṣti, ghata, tapana, vedana, nirdīpana, sarva jana dṛṣti saprśa doṣa and paśupāśa) are removed.

The pathik devatas are guides in travel of creation of Kāraṇa dravya which aids in the fullest self realization, in other words they are guru maṇdala devtas. We can confirm this by the said bīja mantra khecari, which is found first in guru pādukā mantra. Ohilopshically seeing though whole created universe is śiva, there are attributed stains (doṣas), due to not recognizing this fact.

(1) grāma: grāma means a village, where we find all kind of people living in a society doing their duties. Thus initial mixtures of things needed to prepare this kāraṇa dravya are indicated. The removal of notion that there are different materials required, that they are all unified in their diversity with relation to śiva avastha is the cleaning act. As per reverse of kaṭapayādi code, this will point to number thirty five, in creative descent this will refer the jala tattva- kāraṇa dravya is liquid and in ascend it will point to the śakti tattva- the realization of the initial throb by the use of this kāraṇa dravya.

(2) Krodha: The anger is meant here, agitation is a result of this anger, which is the subtle point sensitized here. The above mixture has to be crushed and made into a uniform consistency for further process. This is verily the action of above notion said and thus practical application of removal of this stain

(3) Dṛṣti: Vision is indicated here. The stain on viewing (sight) crushed material on its degree of consistency is removed here. Even though a great agitation / churning is done there is bound to be some unmingled particles, this has to be seen and removed by further crushing. Vision here refers to śāstras. Through the view and guidance of śāstras any small / minor inconsistencies shall be removed of the dual notion

(4) Sparśa: the touch. Per kularṇava, we have to continuously agitate the mixed composition clockwise and anti-clockwise for certain period of time for assisting production of kāraṇa dravya. The stains caused by such movement are said here. The subtle idea is to practice the said śāstras in ways as directed by Guru is said here

(5) Sṛṣti: Creation. This results in formation of fermentation. The rise of beverages in the constituted mixture is meant here. This is transformation of sugar in the original mixture to alcohol. Thus same sugar when taken instantly will not cause a change of consciousness, while transformed sugar (alcohol) will result in a change in consciousness. The stain during transformation of the material (sugar) is removed here. The subtle point is that sugar which is a source of energy is transformed to an energy that will cause a transformation in consciousness.

(6) Ghata: Pot. This will now indicate 'hibernation'- long sleep like in a dark place- of the said mixture. The physical activity here is transfer into a pot and keeping it in underground for a fixed period of time. The Pot is really the body of the aspirant wherein the mixture is kept hidden, Paraśurāma says: ānandam brahmano rūpam tat ca dehe vyavasthitam. The hidden is 'prakatyannirayah'. Thus a continual sadhana in secret is idea signified, and the stain is things which oppose these ideas of secrecy.

(7) Tapana: heat. After the time of hibernation, we have to heat this fermented mixture. This is tapas or intense in sadhana. The allegory is to firing the raw clay pot in a kiln to make it useable. The stain in these actions as to the ownership part of the sadhana is said here and hence its elimination is the stain removal.

(8) Vedha: hole. The vaporization of the alcohol due to the above heat on the fermented matter, through a condenser with an opening is envisaged here. The condensation of these vapors is meant here. This is akin to the rise of consciousness in the spinal chord. suṣumna with experiences of the 'sahasra sūrya sankaśa – bright like thousands of sun and candra koti suśeetala- cool like cores of moonlight.

(9) Nirdīpana: not getting lighted. The initial distilled liquid will not have much percentage of alcohol and will not get lighted if exposed to fire source. Only when the distilled liquid instantly catches fire the exact process of alcohol distillation will start. This will now point out to the initial experiences of the sadhaka, though inconsistent and flash like, will be a sure lead on the morale to witness newer heights.

(10) Sarava jana dṛṣti sparśa doṣa: the stain of all people's vision and touch. This is the product thus distilled with now be seen and handled by lots of people. The stain from this is meant here. Subtly, the exposal of the initial experiences will attract a crowd and this cause a hindrance in the sadhana, the secrecy maintenance is the removal of this stain here.

(11) Paśupāśa: Causing bondage. Thus we end up with kāraṇa dravya, which is consumed by people. This act if done with utmost śraddha in śāstras and rituals purification by śāpa vimocana will cause release from bondage- else will cause addiction, which is the paśupāśa said here. Thus restriction of use of kāraṇa dravya in accordance to śāstras is the removal of stain here.

These removals are done with the khecari bīja. 'kha; means Brahman, carati means in movement, thus the recognizing of the fact that all these are Brahman and the knowledge in action is emphasized here. Thus the whole process is guided and realized by the guru maṇdala and the total representative of this maṇdala is one's

own guru. Thus later in the process of establishing the kāraṇa kalaśa , we find invoking of the ānandabhairava and ānandabhairavi – the primordial guru dampati – who are identical with our own guru, in this dravya, which reaffirms this idea.

Now the śāpās are discussed. śāpā will mean curse or defect, thus to bring back to the original Siva hood is the vimocana said here. One who curses has to remove it, thus these devatas are approached to removal of the curse. Looking it in another way, the main clue is in reversing the word; we get pāśā, the bondage. Thus these śāpās are in reality making us aware of the different types of bondages that this kāraṇa dravya can cause and approach dravya with utmost sincerity and devotion, so as to cause rise and shine of eternal consciousness.

There are puranic narratives on the causes of these śāpās.

Brahma on ingestion of this dravya, had lust, and resulted in running after his own creation – daughter, Devi Sarasvati. This caused the curse. The due investigation of the source of lust and internalizing the same with the initial throb is the removal of this curse. 'Brah' means to expand, thus expansion of knowledge and an intellectual approach will hinder the final realization, and this is the curse here. The balanced approach on intellectual and practical realms to spirituality will removal of same, this is verily the śāpa mocana.

The śukra śāpā is due to indulgence of Śrī śukrācārya on his daughter, bowing to her whims, resurrecting kaca, finally revealing the secret mṛtasanjivani vidyā to him. Hence Śrī śukra cursed surā – kāraṇa dravya- in misleading his intellect. śukra (śukla) is the main essence of the body, which has all the other six dhātu inherent in it and can create another body. The longing for creative indulgence and further lavishness on the progeny is meant. Thus the pāśā of filial bondage is to be observed and removed with due enquiry on the real state of the self. This dravya shall promote the said enquiry and lead to the realization by removal of this śāpā (pāśā).

Rudra śāpā is due to anger. Initially Brahma had five faces identical to Lord Rudra, and taunted by the fifth head of Brahma, the same was severed by Lord Rudra is narrated in the puranas. This bondage on the fit of anger due to pride and self-image

in manner is the pāśā said here and the above said enquiry is to lead to the removal of this śāpā (pāśā).

Kṛṣṇa śāpa is due to destruction of his clan (vamśa nāśa). The end of yādava clan at prabhāsa sea shore by pride and internal rift caused by this dravya, resulted in this curse. Kṛṣṇa is a pūrna avatāra, the complete Perfect Divine in human form. The earlier said destruction was due to pride of the said clan on their unlimited power and having Kṛṣṇa on their side. This point to the affection of ones own people, thus removal of the notion of belonging to a particular clan is verily this shāpa vimocana. The essence of Gita said by Kṛṣṇa is śaranāgati – surrender. This idea of humility and recognizing all living and non living as expansion of the Śiva consciousness is removal of this śāpa. The same is seen in the kalpasūtra as:

Disgust, doubt, fear, shyness, aversion, **clan identity, class identity** and habit are the eight pāśās

ghṛṇā-śaṅkā-bhaya-lajjā-jugupsā-kula-jāti-śīlānāṃ krameṇâvasādanam

Vṛtra's story is on friendship. Tvashta created vṛtra to annihilate Indra, who had killed Tvashta's son. Afraid of the powers of Vṛtra, Indra pretended to be his friend on certain conditions laid by Vṛtra. Later when all these conditions were fulfilled, Indra slew Vṛtra after consumption of this dravya. Thus Vṛtra cursed the surā. A subtle doubt in mind of Vrtra caused conditions to me put forth for a friendship. This is the stain–curse. Some of the above listed traits (doubt, fear) are inherent in this episode. The recognition that all are one is the removal of the root cause of these traits and this is the śāpa vimocana.

Thus purified kāraṇa dravya is filled in the kāraṇa kalaśa before pūjā.

<u>Ṣaṣṭāvaraṇa cakreśvari mantra – Thoughts</u>

The śri cakra navāvaraṇa pūja has nine enclosures to be worshipped. Each enclosure or Cakra has a main deity called the cakreśvari, who is worshipped with her group in the end and specific mudra is shown to her to get her blessings for pass over to next āvaraṇa. There are mantras for each cakreśvari. These mantras are also used from nyāsa to āvāhana– (from kara śuddhi, ātma rakṣā and caturāsana first six cakreśvari mantras, seventh cakreśvari mantra is used for mūrti kalpana and eighth for āvahana), Nyāsa is a tantric ritual which involves the placement of the divine energy on the physical /mental body of the aspirant to remove mayīka mala and cleanse him through vidyā tattva.

The sixth enclosure is called sarvarakṣākara and the cakreśvari is called tripura mālini, corresponding asana is sādhyasiddhāsana. Her mantra as seen in printed modern text is hrīm klīm blem. This is a discussion on elucidation of this devi's bīja from various texts. The following texts have a direct reference to the mantra:-

(1) Paraśurāma kalpa suta: The text directly defines the mantra as: 'mayā mādana blemātmaka' thus the mantra is found as hrīm klīm blem.
(2) The mantra mahodadhi text also defines this mantra straight away as the same above.
(3) The gyānārṇava tantra also says the mantra as above in the straight text as 'blemātmaka'.
(4) However Śrī datta samhita says the mantra in a straight text as 'vlemātmaka'.

There following texts reveal this mantra in a coded manner:-

(5) Nityā ṣodaśikārṇava with setu bandha vyākhyāna: The tantras say, take first two bījas of tripurasundari, the third cakreśvari (already revealed as ***<u>hrīm klīm</u>*** sauḥ) and add third bīja made of 'toya śakra śakti' to become mantra of sixth cakreśvari. Śrī Bhāskararāya in his commentary has identified toya–water bīja as 'va', śakra is indra, his bīja is 'la' and śakti as 'e'–eleventh vowel as said in

sarvasiddhikara stotra: 'ganeśa graha nakṣatra…. Yad ekādaśam ādhāram bījam koṇa trayotdbhavam'. The combination will result in the bīja 'vlem'. He also cautions that first syllable is not third of the 'p' series, thus negating idea found in above straight bīja uddhāra of third syllable.

(6) Paramānanda tantra with saubhāgyasandoha vyākhyna of Śrī Maheśvarānandanātha also points to third bīja as said in text ' kakupt, rūpa, jyotsnā' – kakup means a hunch of ox, this letter 'v' is written like that in the older script. Rūpa will point to letter 'L' as said in tattva listing, and jyotsnā kala of soma maṇdala is represented by the vowel 'e'. Thus third bīja of this mantra will be elucidated as 'vlem'.

(7) Tantra rāja tantra with commentary manoramā by subhagānandanātha elucidates third bīja from text 'ambu rasa and cara svarūpam' as Ambu means water – bīja 'va' is identified, rasa is bīja 'la' and cara will point to eleventh vowel 'e'. Putting them together will form bīja 'vlem'

On a wholesome study in the above we can see that first type of directly revealing a bīja will be subject to doubt, since there is a thin difference in phonetically representing syllable 'va' and 'ba'(a small cut across the centre will change व'va' to ब'ba'). Thus this is totally in hands of scribe; any distortion will have changed that original syllable. Also an argument that 'va' and 'ba' are interchangeable as seen in linguistics, nevertheless this being mantra śastra the exact syllable is required. Can we chant 'vahnimīde purohitam' as first ṛk of ṛgveda instead of 'agnimīde'?

Thus looking based on above arguments, we can infer, without any doubt, that second method of bīja being culled out of a code is acceptable and also supported in direct revelation by Datta samhita. The mantra being:

4-ह्रीं क्लीं व्लें साध्यदसिद्धासनाय नमः'**hrīm klīm vlem sādhya siddhāsanāya nāma'**

4-ह्रीं क्लीं व्लें सर्वरक्षाकरचक्राय नमः**'hrīm klīm vlem sarvarakṣākaracakrāya nāmah'**

ह्रीं क्लीं व्लें त्रिपुरमालिनी चक्रेश्वरी श्रीपादुकां पूजयामि नमः

'**hrīm klīm vlem tripurāmalinī cakreśvarī śrī pādukām pūjayāmi nāmah**'

Saptamāvarana devata bījā – a reflection

In the Śrīcakra there are nine āvaranas or enclosures. The seventh enclosure of the Śrīcakra raja is an eight triangle figure called sarva rogahara cakra. There are eight vag devatas in these triangles and they are called 'rahasya yogini'. Man is a unique creation of the Divine who can express sounds as means of structured communication. Man is also the unique creation who is capable of sadhana and attains mokṣa. Ponder over the name of this āvarana 'roga' and 'hara'. We find the equivalent numbers as '32' and '28'. The first number '32' will point to the suddha vidyā tattvam and the number '28' to the most secret Mahāshodaśi mantra which is combination of all devatas as said in the parasurāma kalpasūtra. The nyasa of this mantra is in the route of the sushumna channel. Thus we can infer the movement of kundalini, the nyasa being done from the top will explicitly point to the descent of Divine grace. The mudra is 'khecari' – moving in the sky (Brahman). This also points to the everlasting awareness of the Brahman. The gesture of this mudra is entwining the hands which will explicitly point to the śiva śakti samarasya bhavam attained in the end of the arcahnam of this āvaranam.

I- Vasini is the first of the eight vag devatas, is of the hue of the red ashoka flower, wearing red ruby / coral ornaments, having a crescent on her crown, holding a veena, book (pustaka), bow and arrow in her hands. Her name literally means one who attracts. Her bījā mantra is ***'rblūṁ'***.

In tantric literature we find the vasya bījā (attractive seed sound) is ***'blūṁ'***. The bījā 'b' represents the locomotive organ – pāda, 'l' represents the forms – rūpa tattva and 'ūṁ' is the sixth vowel placed (in the matruka nyāsā) on the left ear- representing the active kinetic principle- the śakti pradhana. Thus we can read on a whole as the attraction (movement as indicated by the locomotion to form) by the śakti tattva – kinetic principle on all forms is said in this bījāa.

Here an extra ‘r’ bījā is there in front, which points to the touch –ram sparsha tattva. Thus we find an extra emphasis of attractive principle of the eternal śakti tattva on both touch and forms. Since more than one aspect is said the rest are understood- the sabda, rasa and gandha. There fore we find this śakti / vāgdevata as the Divine, which attracts all the sensory organs and experience of these organs also as divine. This is said by Bhargava Rāma as ‘āndo brahMaṇa rūpam tacca dehe vyavastitam tai abhivyanjakāh pañca makārāh tair archanam guptyā’. The secrecy of the use of the sensory organ’s experience to find the divine bliss behind them is represented by this śakti. Hence we are amazed to note that common name for this group of devis is ‘rahasya yogini’.

Another deeper meaning is that, here touch will indicate the sparsha during the initiative ceremony – dīkṣa by the pāda, in shāmbhavī dīkṣa and form to the physical form of Śrī Guru during this ceremony. Śrī Bhāskararāya also in his bahya varivasya vidhi has instructed on the physical form meditation as to visualize the form of guru as it was during the dīkṣa ceremony. Thus we are even more amazed to find this vāg devata as the first in sadhana timeline, as indicated by Bhargava rāma as ‘sarvatra matimān dīkṣeta’.
Positioning of this devi is at the top of the head which is indeed the ‘guru sthana’ where in the shambhavi dīkṣa is given.

II-Kamesvari- The second of the vagdevatas, is also as described above. Her name means lord of all desires. In veda we find ‘so.a.kāmayata’ – The pre-creative aspect , called Brahman, developed a desire, - as desire as to what, ‘ekaivāham bhasyām prayayeti’, I am one, let me become in multitudes- not a clone like but in all aspects multiplicity / diversity. Her bījā is ***‘klhrīm’***

‘hrīm’ is the bhuvanesvari bījā which indicates the initial creative throb. ‘I’ is the right eye (in matruka nyāsa) which indicates ‘iKṣaNa’ – to look. The single principle called Brahman cannot ‘look’ at itself, it can be ‘aware’ only. The result of this ‘aware’ creative

pulse is this entire universe as indicated by ‘k’ the second tattva – śakti and ‘l’ the last tattva Pṛthvi / earth.

On deeper thought as the dīkṣa is said above, in continuation this will point to the sadhana including the rituals japa and dhyana. ‘hrīm’ will explicitly point to the sadhana in the form of japa, with ‘k’ – the śakti tattva point to the adored deity, with acquiring her form by meditation (buta sudhhi) resulting in the removal of the anavamala and ‘l’ – the Pṛthvi bījā indicative of the five subtle elements represented by the five ‘M’ will point to the ritual resulting in the removal of mayika mala. Thus the sthula and sukṣma bodies are cleansed.
The positioning of this bījā is in the fore head, this will now direct the thought to the fate, which is altered by the cleansing of the sthula and sukṣma bodies.

III-modini- The third vagdevata is also as above, her name means blissful. As seen above the Brahman is blissful in nature, this is pervading this entire universe. Thus the sole thread of this multiple universe is bliss. Her bījā is ‘nvLIm’

The basic bījā in the above is ‘Im’ – the kamakala bījā. This is the causal seed of this expanded universe as the bliss of the creator – Brahman. The prefixes of this bījā are ‘n’, ‘v’, and ‘L’. ’n’ indicate the Ghrāṇa tattva- the nostrils which is the cognitive organ (gynanendriya). ‘v’ is the amrita bījā and also indicates rasa tattva. ‘L’ is the Pṛthvi bījā and also indicates rūpa tattva. WE see the three basic elements represented thus are immersed the bliss of the kamakala bījā.

This is in further to the above mediation of the pūjā as said in the kamakala dhyna. The ‘n’ will represent the face – since the nostril is there, ‘v’ the breast- since it is the source of nutrition to a child in the form of milk and ‘L’ the yoni – since this akṣara ia placed in the svadhistana cakra in the internal matruka nyasa. The ‘Im’ bījā in the end is the unified form of this dhyana resulting the removal of the most subtle stain the karmika mala, cleansing the karana body and thus the Cleansing (revelation) of the siva tattva.

The positioning of this bījā is in the mid eyebrow, this will now mean the visualization in te mind of the verbal instructions in the above dhyana by the guru – who is both outside as well as inside the sadhaka, thus cleansing the karmika mala.

IV-vimala – The fourth vagdevata is also in the above form. Her name means 'vi' - without 'mala' -stain. Once the aspirant is immersed in the bliss he will be without any stain (mala). Ylūṁ is her bījā

'ūṁ' the sixth vowel is placed in the left ear in the matruka nyasam. 'Ear' is a cognitive organ (gynaendriya) and 'left' denotes the predominance of śakti tattva. We can summaries this as the knowledge of the kinetic principle. 'Y' is the sabda tattva indicative of the space element. 'L' as seen earlier will denote the Pṛthvi and the rūpa tatttva. The whole universe is represented by these two bījās. On a whole light we find that the experience of the knowledge that the kinetic principle pervades this entire universe on HER (its) own will; will result in the satin free state, which is represented here. This is the savikalpa Samadhi of the aspirant on culmination of the sadhna.
The positioning of this bījā is in the throat, this will now signify the cessation of the individuality at this level.

V Aruna- The fifth vagdevata is also in the above form. Her name means red as the rising sun, an orange-red. Bhavanopanishat says 'lauhityam etasya sarvasya vimarshah' –The red color is indicative of the experience of the undivided knowledge. Her bījā is jmrIm.

'j' represents the raga tattva, which is the limitation of the Brahman by the maya tattva in possessing everything to wanting certain object / experience and repulsion to another object / experience. In the lalitha sahasranāma we find 'rāga svarūpa pashādhyā' the rope (made of red coral) is the attraction. This is represented as red in color. 'm' is the uapstha tattva which indicated the ānanda. This also point to the individual who thinks he enjoys the ānanda. 'r' is the sparsha tattva and also the agni bījā, this too is red in

color. ‘Im’ the kamakala bījā which is the creative uprising is fully realized in this aspect is indicated here. This is the nirvikapla samādhi.
The positioning of this bījā is in the heart, this will tell us that the mind is now at rest fully.

VI- jayini – The sixth vagdevata is also as seen above. Her name means one who is victorious. Her bījā is hslvyūṁ.

There are five consonants in this bījā ‘h’‘s’ ‘l’ ‘v’ and ‘y’. ‘ūṁ’ the sixth vowel as seen above will denote the active kinetic principle – śakti tattva. ‘h’ and ‘s’ are the siva śakti tattvas. ‘l’ ‘v’ and ‘y’ are the three elements Pṛthvi, jala and vāyu. The rest two are to be inferred. Thus reading on a whole this bījā will denote the sahaja sthiti of the sadhka, who has victoriously accomplished the sadhna by the grace of Śrī Guru and divya dampati, in spreading his consciousness in this world made of the pañca Bhūtas (five elements) and being aware of the creative kinetic aspect.
The positioning of this bījā is in the navel, the manipuraka cakra, wherein all the nādis are born, so realization of the above is said here

VII – sarvesvari – The seventh vagdevata is as describe above. Her name means lord of all things. Her bījā is jhmryoūṁ.

‘jh’ ‘m’ ‘r’ are the consanats and ‘ūṁ’ the vowel. ‘jh’ as seen from the tattvas represent the time – kāla tattva. ‘m’ is the individual soul and ‘r’ being the fire will denote the fire of knowledge. The secret of being the LORD OR in other words identifying with the LORD is by transcending the time with the fire of knowledge – which is through experience- the individual now becomes one with the active kinetic aspect, thus being once with the Isvara- the LORD.
The positioning of this bījā is in the genitals, the savdhitana cakra, the joy of the unbound in the above experience is said here.

VIII – kaulini – The last /eighth vagdevata is as seen above. Her name means a view in totality. Her bījā is kṣmrIm.

'kṣ' 'm' 'r' are the consonants and 'Im' the vowel. 'kṣ' is a mixed consonant, of 'ka' and 'sha'. The 'ka' again is brahma vacakam or śakti tattvam – the inherent kinetic aspect, while 'sha' is the akasha tattva – from which all the universe sparng forth - which again point to the inherent gross passive aspect. Thus a combination of both is the māya tattva , which is both the identity and separate existence from the Brahman. 'm' the individual soul as said above who has become victorious by the 'r' fire of knowledge, immersed in the totality of this whole creation represented by 'Im'. Thus we find an undisputable identity with the LORD is well established by this bījām

The positioning of this bījā is in the mulādhāra cakra, the base state of the unique identity is expressed in this nyasa

In a summing up of the above eight bījās we are amazed to note the evolution of the supreme identity with the LORD through stages which are called the sadhana

The Meditative experience in ṇavāvaraṇa pūja

A. bhūta shuddhi

Śrī vidyā upāsanā is a practical integration of all rituals being performed physically and mentally. Initial practice advised to aspirant, which is of physical in nature is pūjā and that of mental in nature is Japā. The highest practice among rituals is bhāvanā, which is a merger of both pūjā and japā at the most mature level.

This philosophy recognizes 'Jivā' is Śiva, who is clothed with five sheaths (Kañcuka), resulting in 'Mala' or impurities, of three types. They are āṇava, māyika and kārmika mala. The individual ego centric impurity is āṇava- aṇu tara- atomic form. The differential knowledge of the self and Divine is māyika. The stain (impurities) accumulated on action in all births, which carries over births, is kārmika.

Cleaning (śodhana) of these impurities is the first integral part in this sādhana. This is seen even from the start of any activity, like sipping of ceremonial water (ācaMaṇa), involving cleaning of three stains -'mala śodhana'. They are: ātma tattvena āṇava malam śodhayami svāhā, vidyā tattvena māyika malam Śodhayāmi svāhā, śiva tattvena kārmika malam śodhayāmi svāhā. Further in last part of saparyā, a more elaborate cleansing (tattva śodhana) is performed with a detailed analysis of these stains and their removal, as ātma tattvena āṇava mala śodhanārtham sthūla deham pariśodhayāmi svāhā, vidyā tattvena māyika mala śodhanārtham sūkṣma deham pariśodhayāmi svāhā, śiva tattvena kārmika mala śodhanārtham kāraṇa deham pariśodhayāmi svāhā. Looking into these, do we actually clean the gross body (sthūla deha) or subtle (sūkṣma deha) or most subtle (Kāraṇa deha) in any process of this ritual? We just (partake) do havan of the viśeṣārghya into cidagni (Internal fire). So clearly this points to a richer and deeper philosophy, to be seen mentally.

The ritual bhūta śuddhi is familiar to all upāsakas. Imagining that the aspirant is in a self-death like state, drying and burning of the saṅkoca śarīra (gross body), then imagining raining of amṛta on ashes for emerging into new śāmbhava śarīra. This imagery is done with breath control (pranayama). Re-establishing self in this new body concludes this ritual. Here all activities center on 'gross' body, which is represented by twenty four ātma tattva. Thus first said mantra in tattva śodhana now makes a lot of impact on

performing this ritual. Realizing this, we can leave yesterday's unwanted 'clutter' of memories from our mind; emerge 'afresh' every day, as a sage said 'be here and now'- 'in the Present'. This is the first step in acquiring 'bhāvanā'. It is suggested to perform this ritual on a daily basis during sandhyā.

B. nyāsa

The next essential ritual to acquire bhāvana is nyāsā, which literally means 'to place'. 'To Place' the divine energy in the form of mātṛka or mantra akṣarā on the physical body is action done in this part of ritual. These akṣarā are placed on certain specific parts, of physical body. Although it looks like that these are parts of the aspirant's physical body, they indeed represent subtle body which is being tuned by placement of these mantra akṣarā. Hence we can infer that the subtle (sūkṣma) body will become mantra maya or attain a devata maya. Earlier the gross body in bhūta śuddhi was meditated as being made divine; now subtle body is also made so and identified with deity through mantra akṣarā. We can see the removal of māyika mala, the notion of duality by the vidyā tattvas, by which our own subtle body becomes the mantra maya svarūpa of the adored deity

Bhagavān paraśurāma in his kalpasūtra says 'nyāsam vajra kavacam' – That this ritual shall confer the benefit of wearing a diamond armor. Diamond being the hardest substance, an armor made out of it, shall endure all hardships and protect the wearer. Śrī Bhāskarāya has pointed out in his bāhya saparyā that these nyāsās can be done apart from nitya saparyā (daily ritual) also if time constraint is there, then during night; hence note his stress on doing these procedures daily. They are

(1) Mātṛkā – bahir and antar (2) samhāra (3) sṛṣti (4) sthiti (5) daśavidha mātṛkā nyāsā

(6) Śrī KaṄTādi (7) keśavādi (8) prapañca yaga (9) Tripurā -51 (10) Kāmarati

(11) mūlamantra ṛṣyādi

(12) Karaśuddhi (13) ātma Rakṣa (14) ātma Rakṣa (ṣadaṅga rūpa)

(15) Caturāsana (16) ṣadāsana (17) navāsana

(18) Bālā yoga Sadaṅga(19) ṣadaṅga yuvati

(20) Vākdevata

(21) Bahir ṇavayoni (22) āntar navayoni (23) śṛṅkhala

(24) CatuṣpīTa (25) ṇava Yogini (26) Kāmeśvaryādi (27) Tattvādhidevata (28) Tattva

(29). Pañcadaśi kalā nyāsa

(30) Mūlavidyā (samhāra/ sṛṣti/sthiti for Pañcadaśi) – (also daśa vidha nyāsā per datta samhitā)

(31) āyuda (32) Kāmakalā (33) ṇityā devi

Laghu ṣoda nyāsa – gaṇesa (34) graha (35) nakṣatra (36) yogini (37) rāśi (38) pīta

(39) (Pūjā) Yoga pīta.

Śrī cakra nyāsā (40) samhāra (41) sṛṣti (42) sthiti.

Śrī ṣodaśākṣarī Upāsakās Pūrṇābhiṣikta sādhakās have to perform further nyāsas.

(1)Mālini nyāsā (2) ṣodaśī kalā nyāsā

(3) Saubhāgya (4) sammohana (5) samhāra (6) sṛṣti (7) sthiti (8) aparā saubhāgya (9) mukha kara (10) mukha pada (11) vaktra (12) mahā saubhāgya (13) Śrī ṣodaśākṣari pUraṇa nyāsā.

(14) śāmbhavi kalā (15) śiva kalā (16) śakti kalā,

Mahā ṣoda nyāsa – (17) Prapañca, (18)bhuvana, (19)mūrti, (20)mantra, (21)devata and (22) mātṛkā

(23)aṣtāṣtaka nyāsā (24)Mahā śakti nyāsā

The nyāsās said above S.No 1 to 24 have to be done after S. No38 above i.e before (pūjā) /Yoga pīta nyāsā.

Thus we will always end up in the sthiti Śrīcakra nyāsā, then we are directed to do japā of the upadeśa mantra (pañcadaśi or ṣodaśākṣarī) with purvāṅga and uttarāṅga mantras before proceeding to the patrāsadhana, we can proceed further to antar yāga and then to āvaraṇa pūja .

C. Kāmakala dhyāna (Yajana)

The final and highest philosophical ritual to clean kārmika mala is kāmakalā dhyāna. The long vāsanās in cycles of birth and death are the most 'sticky stain'. This can be effectively removed once we fully realize the eternal and all-pervading nature of Divine as not different from an individual.

In ritual sequence, after offering flowers (puṣpāñjali) we are directed to practice kāmakala dhyāna. Paraśurāma kalpasūtra says 'bindunā mukham bindudvayena sthanau sapardhena yoni iti kāmakalā svarūpam vicintya - saubhāgya hrdayam āmrśan'- Deeply meditate on the face of Devi as bindu, her breast as two bindus and her genital region as a triangle and remember the most glorious heart - which is the central theme of pūjā- the identity of self and upāsya devatā Lalitā. ṇityotsava also says the same and meditate on the bīja 'sauh' as Devi's heart. We also recite two stanzas from Śrī Devi Bhujaṅga in this regard. Let us see the slokās and their meaning:

Mahāmantra rājānta bījam parākhyam svato nyasta bindum svayam nyasta hārdham
Bhavat vaktra vakṣoja guhyābhidānam sva svarūpam sakṛtbhāvayet sa tvameva (1)
tathānye vikalpeṣu nirviṇṇa cittāh tatekam samādāya bindutrayam te
parānandasandhāna sindau nimagnāh punar garbharandhram na pascyanti dhīrāh (2)

Mahāmantra rājānta bījam parākhyam: The seed letter which is at the end of Mahā mantra rāja is called 'parā'. The Mahā mantra rāja is Pañcadaśi mahā mantra. The third kūta is 'sa ka la hrīM', end letter is 'hrīm', and seed syllable at the end is 'īm'. This is called 'parā' - The highest consciousness.

svato nyasta bindum svayam nyasta hārdham: Place a circle (bindu) and two more circles (hārdha is split up as 'ha'+'ardha', means half of 'ha', which sounds like visarga {:} written as two circles- one above and one below) on your body. The above seed letter has to be meditated in the form of a bindu and triangle and placed in (our) body

Bhavat vaktra vakṣoja guhyābhidhānam: (let the above be meditated as) your-Devi Lalitā mahā tripurasundari's- face, breast and genital. Since there are three parts in the

body to be mediated, we can meditate face as a bindu, the two bindus as breast and triangle said above as genital organ

svarūpam sakṛtbhāvayet:(Devi Lalitā mahā tripurasundari's) real form , mediated and thus conceived at least once. In previous part '**abidhānam**'- means 'so called'. So there is a real meaning behind these body parts.

The Face: This represents individual since the face is the main source of individual identity.

The breasts: This represents this universe. We can see the breast of women, but not fully, they are ever present but not seen by an individual to the full extent. The visible universe is also like that, we can see it but not fully, it disappears while we close our eyes re-appears when we open the eyes. We can't even see beyond rūṁ, so what to say of countries?

The genitals: This represents the Supreme Lord īsvara. This part of the body is totally covered and cannot even be visualized from outside; such is the nature of īsvara, for he is hidden from the common plain sight.

tathānye vikalpeshu nirviṇṇa cittāh: The sādhaka free from thought constructions of the bodily parts of the devi mediated above.

tatekām samādāya bindu trayam te: Identifying these three bindus said above as a one. The verse now directs us to see the connection that these are parts of 'a body', likewise unity of these three separate ideas of individual, universe and Creator is to be recognized with practical knowledge .

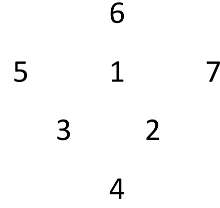
parānandasandhāna sindau nimagnāh: Fully realizing this identity in totality, sādhaka is wholly immersed in the sea of bliss.

punar garbharandhram na pascyanti dhīrāh: (He) shall never see the birth channel again. Thus he is 'free' and 'liberated' while living. The removal of dual notion is wholly emphasized and has to be experienced in this level of pūjā. Hence the removal of Kārmika mala is seen here.

Practical Guide for the above meditation:

After chanting the above verse we can do kāmakalā nyāsa with dhyāna here in our daily routine (nitya pūjā). This includes the repeating of Pañcadaśi mahāmantra with each

syllable being merged in the final kāmakalā akṣara. Initially place the seers as below on crown (head):



1. 4- suprabodhaikanātha Śrī pādukām pūjayāmi nāmah
2. 4- raktāmbā pāda Śrī pādukām pūjayāmi nāmah
3. 4- śuklāmbā pāda Śrī pādukām pūjayāmi nāmah
4. 4- niṣkalānandanātha Śrī pādukām pūjayāmi nāmah
5. 4- sakalānandanātha Śrī pādukām pūjayāmi nāmah
6. 4- navātmānandanātha Śrī pādukām pūjayāmi nāmah
7. 4- akrūrānandanātha Śrī pādukām pūjayāmi nāmah

In the navel: 3 1 2

1. 4- sadānanda paramasamivide nāmah
2. 4- cidānanda paramasamivide nāmah
3. 4- ānandānanda paramasamivide nāmah

āgain in the navel - 4- īm nāmah

Heart - 4- īm nāmah

Mid eyebrow- 4- īm nāmah

Mouth 4- īm sakalasacchidānandanātha Śrī pādukām pūjayāmi nāmah

Heart 4- īm niṣakalānandanātha Śrī pādukām pūjayāmi nāmah

Genitals 4- īm sarvānandanātha Śrī pādukām pūjayāmi nāmah

<u>The Kāmakalā nyāsā:</u>

Do pranayama with the mantra 'ī' 36 times.

Then do ṛṣyādi nyāsa as follows: asya Śrī kāmakalāyā: Paramānandabhairava ṛṣi amṛta virāT gāyatrī chanda; śakti bhairavi Mahātripurasundarī devata. Do kara ṣadaṅga nyāsā with long vowels : ām, īm, ūṁ, aim, aum, ah

dhyāna: **prakāsa Madhya sthita citsvarūpām varābhaye sandadhatīm trinetrām**

sindūravarṇām ati komalāṅgīm māyāmayīm tattvamayīM namāmi

(**prakāsa Madhya sthita citsvarūpām-** Devi is meditated as in the form cit śakti in the middle of great effulgence- She is the experience in the midst of intellect ; **varābhaye sandadhatīm trinetrām-** Showing gestures of dispelling fear and granting boons and having three eyes- The greatest boon is the experience of universal identity. Removal of duality is the dispelling of fear and three eyes signify knowledge of past, present and future ; **sindūravarṇām ati komalāṅgīm-** Of Red hue with beautiful features- red hue represents 'LOVE', which breaks all barriers and unify whole universe and that is the beautiful body of Devi; **māyāmayīm tattvamayīM namāmi-** Of the form of Māya and the tattvas, I salute her- Māya is the cause of experience and tattvas are the created universe-the experienced., salutation denotes removal in sense of duality).

Show pañca upacāra mudras.

Repeat Pañcadaśi mahāmantra with each letter getting merged in the final kāmakalā akṣara, place trikhandā mudra on head while repeating this sequence.

Ka E ī la hrīm ha sa ka ha la hrīm sa ka la hrīM

E ī la hrīm ha sa ka ha la hrīm sa ka la hrīM

ī la hrīm ha sa ka ha la hrīm sa ka la hrīM

la hrīm ha sa ka ha la hrīm sa ka la hrīM

hrīm ha sa ka ha la hrīm sa ka la hrīM

ha sa ka ha la hrīm sa ka la hrīM

sa ka ha la hrīm sa ka la hrīM

ka ha la hrīm sa ka la hrīM

ha la hrīm sa ka la hrīM

la hrīm sa ka la hrīM

hrīm sa ka la hrīM

sa ka la hrīM

ka la hrīM

la hrīM

hrīM

rīm

īm

Mouth: 4-Ka E ī La hrīM saccidānanda paramasamivd ī kārasya saparārdha kalānātha ūrdhva bindvātmane Śrī mahātripurasundaryā: kesādi avayava sahita vaktrāya nāmah

Heart: 4-Ha Sa Ka Ha La hrīM saccidānanda paramasamivd ī kārasya saparārdha kalānātha adho bindu yuagalātmāne Śrī mahātripurasundaryāḥ bāhu catuṣTayādi avayava sahita sthanadvayāya nāmah

Genital:4-Sa Ka La hrīM saccidānanda paramasamivd ī kārasya hārdha kalātmane Śrī mahātripurasundaryāḥ pādādi avayava sahita yonaye nāmah

Whole body:4-Ka 15 saccidānanda paramasamivd ī kāra samasta kāmakalātmane Śrī mahātripurasundaryāḥ sarva avayavebhyo nāmah

Meditate the self as Śrī Mahātripurasundai seated on the lap of Śivakāmeśvara and show the āyudha mudras.

The Arrow (Bāna) mudra: 4- drām drīm klīm blūṁ saḥ sarva jambana bānāh

The Bow (dhanur) mudra 4 – dham sarva sammohana dhanuh

The noose (pāsa) mudra 4- hrīm sarva vasīkarana pasa

The goad (ankusa) mudra 4-krom sarva sthambhana ankusa.

On the brahmarandhre (crown-head) again remember the guru:

4- am hsaum prakāśānandanatha śukla Śrī pādukām pūjayāmi nāmah

4- ham shauḥ vimarśāmbā rakta Śrī pādukām pūjayāmi nāmah

4- am ham hsaum shauḥ prakāśa-vimarśātmaka rakta-śukalasvarūpa parāśakti(amukā)mbā sahita paramaśiva(amukā)nandanātha hamsah śivah soham nirvāṇa pādukām pūjayāmi nāmah

(Please place the name of your guru with his śakti in above nirvāṇa pādukā only if they are not in their physical form)

In short removal of individual ego centric stain – āṇava mala- by the breath technique combined with a visualization of śāmbhava body in the gross , requiring a complete awareness of twenty four ātma tattva; removal of notion of duality by sound patterns (mantra) placed on the subtle body, requiring cognizance of seven vidyā tattvas to

understand that they are shirt like to the real self; and finally the removal of the notion of all actions are independent choice or done by previous mind impressions (vāsanā) by connecting to Divine couple, on realizing that all are one (advaita) by pondering deeply on the śiva tattvas.

Thus to conclude, we have seen in the above discussions that bāhya saparyā points to deep inner meditative state experience by removal of three stains in śākta upāya ('ways' or 'means' in the action field).

Dear Lord! Most Gracious Guru natha! Here are flowers at your feet!



Vārāhi- Thoughts

Parasurāma kalpa sūtra is one of the major guides in the practical saparyā – worship of Śrī Vidyā, others being various tantras like Tantrarāja, Nityā shodaśikārnava, Paramānanda, Gynānāranava etc. Bhārgava Rāma having got initiation from Śrī Dattatreya on the tenets of Śrī Vidyā, proposed them in the form of small aphorisms, called sūtras. This must have been his condensation of the voluminous Datta samhita.

Initially Bhārgava rāma spells out dīkṣā khānda. The first quality he recognizes in an aspirant is 'mati'- 'sarvatra matimān dīkṣeta'. The person whose intellect is awake, or rather one who has an intuitive intellect, has to obtain this dīkṣā. This is possible by the recitation of the vedic gāyatri, which prays 'dhiyah pracodayāt' – let the intellect wake up and shine. Thus he places the same gāyatri mantra as the first to be chanted in the rasmimala, the early morning bed side ritual. Then he points to the mantra to be initiated as 'bala'– Tatra bālām upanishet- pascāt ishta mantram dadyāt'. He identifies the root mantra as Bala and says the pañcadaśi or sodaśi in a coded way only.

The next chapter is on worship of Lord Ganesa, the obstacle remover in the path of sadhana. The sankalpa will be 'Śrīvidyā upastau nirvighnatayā siddhyartham'. For this a strong background on finance and health is required. Mainly the mind tends to reach out of uncomfortable positions, be it wants of money or ill health or mind torturing circumstances. It will not go searching on the philosophy and its aspects. Thus we find the phala sruti of the caturāvartti tarpanam as –

āyur ārogyam aiśvaryaṃ balaṃpuṣṭirMahād-yaśaḥ.

kavitvaṃ bhukti -muktī ca catur-āvṛtti-tarpaṇāt

– Long life, health, riches, strength, robust, great fame, poetry, all worldly pleasures and liberation. Thus the wants for life and a health are got by the worship of Lord Ganesa.

Next is the upasana of Vārāhi and shyamala. Bhargava rāma says- 'pradhāna-dvārā rāja-prasādanaṃ hi nyāyyam'- the justification is same to seeing the royalty. Vārāhi mantra

has 112 syllable, the Devi has emerged from the five flowery arrows of Śrī Lalitāmbika. The five arrows represent the pañca tanmātrā- the sound, feel, form, taste and smell, which are the aspects of the five basic elements- space, air, fire, water and earth. These are intermingled – the process is called pancikarana- and the visible universe is created.

Bhavanopanishat says –'vārāhi pitru rūpā'- Vārāhi is verily the Father, masculine form. As per astrology the body is from the father. The body is also made up of the five elements. The universe is also made up of these elements. Thus came the saying whatever is there in the body is there in the universe and whatever is there in the universe is there in this body. The Visible universe is a product of the primordial creative urge called śakti. Thus this upsana is to understand that the whole seen world is the deity who is the consciousness.

The ritual manual defines a two syllable bījā for this Vārāhi Devi upasana. They are the vak and the bhoo bījā- aim and glaum. 'Aim' as seen earlier will point to the origin of the sound form- sabda srsti and in turn the Vedas. 'glaum' – 'g' is Iśvara tattva indicative of Lordship , 'L' is Pṛthvi tattva indicative of all five elements and the universe. Thus the creation visible universe and its Lordship are established in these bījās, this as seen in the above enquiries too.

Vārāha is the tusked boar, which lifts the world in the deluge or saving from the demon, who hid it under waters. Thus the clear image of the realization of the highest by the aspirant in this body itself (kaulopanoshat says- where there is creation – the body- there itself is liberation: Pindāt jananam tatraiva mokṣah).

Also we find reference as yagna Vārāha in puranas, which is an indicative of the Vedas and the rituals connected with it, the sacrifices. The tusk is a direct reference to the teeth which are required for exact pronunciation. The elevation of the earth by the tusk will now point to the level of higher experience by the deity with the help of Vedic rituals and sacrifices. The Śrīvidyā saparya is termed and a yagna, makha, the entrance is called yaga mandira pravesha. Thus this sadhana karma is Vedic and helps us to attain the highest level of consciousness.

The injunction of Bharagava rāma is 'na diva smaret vartālim'- don't remember her in the daytime. Considering another injunction of Bharagva rāma- 'prakatyam na kuryāt'-

don't reveal to the non initiates, the first direction becomes clear. Since this devi is out of the five flowery arrows, the pance Bhūtas, they are the five 'm', which manifest the ananda in this body, being a secretive upsana method is referred as 'not in daylight'.

Unique is the āvarana of this devi, wherein we find the seven dhatu devatas in the six cornered hexagon. We are amazed to note that the seventh dhatu nathā, yākini is in the central point, where Śrī Vārāhi is there. Also we find the two major weapons ascribed to this Devi, the plough and pestle present as deities in the enclosure wearing the form of these weapons as a crown. We find their functions as attraction-ākasrshana and paralyzing-stambhana respectively. This will point to the sowing of the past deeds (karma) and removal of husk reaping (the husk being the doer sense is removed and all actions are envisaged as performed by the deity), thus leading the final realization of the self. These attributes are also expressed in the mula mantra – 'Stambhanam kuru kuru sheeghram vashyam'. Also we find two whisks fanners on either side in the ritual manual, which is unique. They are the two lungs in the physical body; the fanning is like the inhaling and exhaling action.

In the nest enclosure we find a multitude of devatas. Indra with his court dancers, apsaras. Here Indra will represent the indrya dasaka adhipati, the ruler of the ten sensory organs, the individual ego. The apsarasas will represent the subtle art manifestations in each person. Agni, is the subtle heat inside our body. This manifests for digestion, study and procreation- jataragni, bhaudhagni and kamagni. Sadhyas and siddhas, the creative intellect and accomplishing feat in the body. The vishve devata and pitrus- They are the representative of the cause of this body. Next we find rudras and rudra paricarakas- servants. Also we find dhanvantari and ashvini devatas. The rudras have destructive aspects and their servants perform action of destruction. Unless old cells die, new ones can't be created. Dhanvantari is the god of physicians and Ashvini are physician deities in the enclosure. They will represent the white blood cells which are 'natural physicians of the body' and the lymph system which is 'the natural protector of the body'. Thus the deities in the enclosures- āvaranas will indicate the gross physical body.

In the Kalpasūtras Vārāhi karma we find the complete procedure for the Bhūta suddhi. Though all of the Śrīvidyā upasakas are regularly doing this as a part of the saparya, this is found in this krama alone. The Bhūta shuddhi clearly talks about the sankoca sariram – gross physical body, its metamorphosis into the shambhava sariram – the Eternal youthful auspicious form, which is now eligible to perform the saparya ritual. Here again we find a direct reference on the gross body and its transformation.

The yantra of this devi is described as 'trayara, pañcara, ṣadara, dalāshtaka, shatapatra, sahasrapadmāsanāya namh.' The triangle, five pointed star, hexagon, eight petals, hundred petals, thousand petals are the mystical diagram for this Devi. Again we find an inherent intrinsic reference to the gross body. The triangle will represent the initial creative urge, the five pointed star to the five elements, hexagon to the six adharas of the physical body (the deities worshipped in this enclosure are the dhatu devatas), The eight petals to the puryashtaka, the hundred petals to the total number of petals in all adharas, the thousand petal to the crown – sahasrara. Thus a full, fit body of the sadhaka is described in this yantra- kiri chakra.

Also we find many modes of transport for this Devi. The kiri chakra is the main vehicle. Then in the enclosures we find the buffalo, the lion and the antelope. The kiri chakra is the skeleton in the body, the basic for the body to stand up; else all muscle will be just a loose pack. The buffalo, traditionally, represents kama or desire, which is accomplished through the body by actions. Only a person whose worldly wants are fulfilled will be a fit receptacle for this sadhana. The Lion being the king of all animals will point to the path, the royal path of raja yoga. Finally, the antelope will point to the control of mind which is a result of continuous sadhana.

The mantra of the devi also has five salutations to her different actions, they are also found in the enclosures- āvaranas as deities:-

1. andhe andhini nāmah: one who blinds the blinding nature
2. runde rundhini nāmah- One who obstructs the obstructing nature
3. jambhe jambhini nāmah- One who crushes the crushing nature
4. mohe mohini nāmah- one who deludes the delusive nature
5. stambhe stambhini nāmah- one who paralyses the paralyzing nature.

On a whole we find a massive power house of energy intermingled with the Grace in the Devi, this will now point to another sūtra of Bharagava rāma as – nigrahanugraha kṣamah- very skill full in destruction and grace. Destruction of the inner enemies and grace is development of the inner virtues helping in this path. So, we find two ashtakas to this Devi – the nigraha ashtaka and anugraha ashtaka.

On a retrospection of the balidana in this krama, very rare and intrinsic thoughts arose, which are shared here. We are directed to mix: - blood mixed rice, yellow colored rice, buffalo flesh, rice powder- fried, honey, karana (alcohol), three pulses powder, urd dhal powder, triphala – powder of three medicinal plants, jaggery, curd, milk, and ghee in (pure) cooked rice. Make ten egg sized balls and a wood apple sized (a bigger size) ball. The ten are kept in a square formation with the big one in the centre long with the first three 'm'akāras. They are to be offered to the ten bhairavas from hetuaka and the middle one to candocchanada. As said earlier the gross form of the sadhaka is governed by this Devi and we also find the seven dhatus in her āvarana, we are astonished to notice that the ingredients in the bali correspond to the seven dhatus with the gross body. The main cooked food will represent the annāmaya kosha-the gross body. All the other ingredients will represent the seven dhatus. Thus the milk will now point to the tvak- skin, blood mixed rice and ghee - blood, jaggery and urd dhal powder- flesh (urd dhal being rich in proteins will be an pointer in this identity), honey and curds-fats, pulses powder–bones, yellow rice–marrow.{Refer Lalitā sahasranāma of the sat cakra deties–vishuddhi cara–pāyasanna (milk pudding)= tvak samsthā (skin); anahata–snighaudhana (ghee rice)=rushira samsthita (blood); manipura –gudāna (jaggery rice)=mamsa(flesh);svadhistana-madhu priya/dadhyanna (honey and curd rice)-medhas (fats); mulādhāra-mudganna(pulses mixed rice)=asthi (bones); agyna- haridrana (yellow colored rice)- majja (marrow)}. Triphala powder–the three doshas–vata, pitta and kapha, fried rice powder–the semen. Rudiranna (blood mixed rice) is said again to impress on the fact that our body is made-up of blood and urd dhal powder is again representing flesh the main part of the body. Buffalo flesh will represent the kama-desire. Karana dravya (alcohol) will point to the inherent bliss which is manifested. The

ten small balls are the five karmendryas and five jñanendryas, the big one is the mind. ‘Bali’ also means to give strength, thus a appropriating these devatas and bringing down the grace of Vārāhi Devi in the gross body by this act of balidana.

Hence, going through the above thoughts, we find that the solid consciousness (the body) which is experienced as the universe is Vārāhi.



Laghu Vatahi *Svapna Vārāhi* *Tirasakrini*

Dakṣiṇa Kālikā svarūpa vimarśana

Devi Dakṣiṇa Kālika is the first among daśa mahāvidyās. She is also called ādyā, vidyā ragynī and śyāma sundari; since, she is before time in creative descent, figuratively called as first or above time , without a beginning, hence called kālikā.

Her dhyāna sloka is:

शवारूढां महाभीमां घोरदंष्ट्रां हसन्मुखीं

चतुर्भुजां खड्गमुण्ड वराभयकरां शिवां

मुण्डमालाधरां देवीं ललज्जिह्वां दिगम्बरां

सदासञ्चिन्तये काळीं श्मशानालय वासिनीं

śavārūdām mahābhīmām ghoradamṣtrām hasan mukhīm

caturbujām khadga muṇda varābhaya karām śivām

Muṇdamālādharām devīm lalajjihvām digambarām

sadā sañcitaye kālīm śmaśānālaya vāsinīm

The aspirant is to mediate on Śrī Kālikā Devi as mounting (riding) a corpse, in a huge form with frightful scary teeth, filled with laughter, holding in her four hands sickle-sword, severed head, gestures of removing fear and granting boons, auspicious, wearing a garland of severed heads, dark, illumined with energy, playful with a rolling tongue, clad with the directions (naked) and ever residing in cemetery. Additional descriptions from other sources will include pair earrings of young corpses (bāla śava yugma karṇāvatamsau), wearing a waist band of thousands of severed hands (sahasra śava kara kānci).

Her mūla mantra has twenty two syllables: -

क्रीं क्रीं क्रीं हूं हूं ह्रीं ह्रींदक्षिणे कालिके क्रीं क्रीं क्रीं हूं हूं ह्रीं ह्रीं स्वाहा

'**krīm krīm krīm hūṁ hūṁ hrīm hrīm dakṣiṇe kālike krīm krīm krīm hūṁ hūṁ hrīm hrīm svāhā'**.

śavārūdām, śivām, śmaśānālaya vāsinīm, digambarām: (1)The description of riding a corpse- who is Śrī Mahā kāla, identified as a life less body, for without Devi's movement he is inert; (2)the most auspicious one- another name for Mahākāla; (3)since corpses are seen in a cemetery, described as living in a burial ground- Lord Mahākāla is also such;

(4)clad with the directions – naked, an explicit reference to the Lord Mahākāla, who is devoid of any veil on his true nature and is also meditated thus. These descriptions point to the four '**hūṁ**' in the mūla mantra, which are pertaining to the association with Lord Mahākāla.

Mahā̲bhīmām, ghoradamṣtrām, Muṇdamālādharām: She is meditated as (1) a huge form, (2) having terrible teeth (usually protruding canine teeth which is curved), (3) wearing a garland of severed heads (in addition her waist band had thousands of severed arms- sahasra śava kara kānci). These three aspects will explicitly point to the Devi kālikā and thus her three bījās '**krīm**'. The second occurrence of these three bījās is for emphasis.

The garland of severed heads are fifty-one in number thus pointing to the alphabets (mātrukākṣarās), will show us the name vidyā rāgynī.

caturbujām khadga muṇda varābhaya karām kālīm: kālikā Devi is meditated as holding (1) curved sword, (2) severed head and (3) gestures of removing fear and (4) granting boons in her four hands. These show her actions, which are removal of duality and conferring a universal experience. The word '***catura***' will point to skill with an awareness of the totality of an action, 'dakṣa' will also mean skill; thus one who is skilful may be addressed thus. '**dakṣiṇe**' in the mantra will show her skill in above said action when seen with this idea will now point to '**dakṣiṇe kālike**' in the mantra.

hasan mukhīm, lalajjihvām: These will show aspects of hearty laughter and rolling tongue, which will show the expression of bliss. The bīja of bliss, which is a result of the union of the divine couple, is '**hrīm**'. Thus the above two aspects will point to this bīja occurring twice, the second occurrence is for emphasis.

The beauty of laughter combined with the dark one (kālī), is seen as śyama sundari.

devīm sadā sañcitaye : This will indicate that the aspirant will always meditate on such a form of kālikā devi. The result of such meditation is the realisation of the unity of the upasya devata, and the aspirant which is likened to the offering into a fire which will consume the offered materials- this is '**svāhā**' in the mantra.

The additional descriptions also will fall in line: earrings of young corpses- the āgma and nigama are child like in her presence and without her grace will be lifeless, these are the portrayal of the idea- child corpses. This is reflected in '**hūṁ**' – Since Mahākāla reveals āgama to Devi and (receiver) listens to nigamā from Devi.

A crescent on her head (candrottunga makutām) will point to the nāda anusandhāna which is seen as '**hrīm**'

She is meditated as surrounded by terrible featured jackals (śivābhi ghorarūpābhih parivrtām). Jackals move in packs and are ferocious in nature. This will point to adhering to the sampradāya and high level of commitment in the sādhana. This will also point to removal of fear on progress in this way. We can equate this only to her main bījā '**krīm**'

The thousands of severed hands as waist band will show karma yoga, with submission of all actions to the divine pointing to again '**dakṣiṇe kālike**' in the mantra.

Similar to Sundari Vidyā, this krama also has a full saparyā paddhati, several nyāsās, installing sāmānya and viśeṣārghya, worshipping sixteen nityās, the navanāthas, Guru Maṇdala – divyaugha, siddhaugha and mānavaugha and āvaraṇa devatās, bali krama. The ritual has kakāra aṣttotara śata, triśati from mūla mantra and kakāra sahasranāma for arcana. Exclusive worship using hṛdaya, sūkta, upaniṣat, kavaca is also seen.



a. **<u>Sundarī and Kālī</u>**

Glory to the pādukās of Guru guiding us in the forest of ignorance

The first of the daśa mahā vidyā is Kālī, also known as ādyā, dakṣiṇakālikā or vidyārāgynī. The third is Sundarī who is known as tripurasundarī, ṣodaśī, or śrīvidyā. The seer or ṛṣi of the former is mahākālā bhairavā and the latter is ānandabhairavā / dakṣiṇāmūrti. The meter of chanting is uṣṇik and gāyatrī respectively. The traditions declare two types of routes for the aspirant, the Kālī kula and the sundari kula.

The tantras declare that the Primordial power when seen on left side is sundarī and on right side is Kālī- "vāme sundarī dakṣiṇe kālikā". Vāma can mean left and also beauty, creative urge (as referred by vaMaṇa- vomiting- world from the dissolute state (laya)– creative urge). dakṣiṇa can mean right and also skill / strength and fee (as in havana dakṣiṇa-completion of any ritual is after offering fee- dakṣiṇa- last activity of ritual – hence will signify an end.). Hence sundari seems to represent creative urge with all the essence of beauty and Kālī to the end (annihilative force) with a fierce aspect. Since matter is neither created nor destroyed, it changes from one form to another, cessation of a particular form is called 'annihilation' and emergence of another form is called 'creation'. Thus we find both have a common point to which one travels, while the other emerges from it.

This is an attempt to find common grounds of these above deities.

<u>The form</u>: The meditative verses of these two deities are examined.

kālī: 'Śavārūdām mahābhīmām ghora damṣtrām hsanmukhīm
caturbhujām khaDgamuṇDavarābhayakarām śivām
muṇDamālādharām devīm lalajjihvām digambarām
sadā sancintaye Kālīm śmaśānālaya vasinīM'

kālī is meditated in the midst of a cemetery having a huge naked form with a dark hue, terrific fangs, standing on a corpse, having a sword, severed head, gestures of dispelling

fear and granting desires in her hands, with her face filled with laughter, wearing garland of severed heads.

Sundarī: dhyaye kāmeśvarāṅkasthām kuruvindamaṇiprabhām
soṇambarasrgalepām sarvaṅgīnavibhūṣitām
saundaryasevadhim seṣupāśāṅkuśojvalām
svabhābhiraṇimādhyābhisevyām sarvaniyāmikām
saccidānandavapuṣam sadayāpāṅgavibhramām
sarvalokaika jananīM smerāsyām lalitāmbikām

Sundarī the personification of beauty and bliss, the only mother of the three worlds, has a red hue, clothed with red garments, decorated with golden ornaments , seated on the lap of Śiva kāmeśvara, holding a noose, goad, sugarcane bow and five flowery arrows, glancing with piety and a smile on her lips on the throne surrounded by aṇimādi devatas,

Though the differences between the above looks very prominent, there is a subtle identity.

Dark hue is absence of any color. The spectrum VIBGYOR represents the whole visible range. . Ultra violet or infra red will seem to us as black only. Violet, Indigo, Blue and green are hues of Rājamātangi Devi; yellow is Mahāvārāhi Devi's hue. Orange and Red are seen as sundari Devi's hue. In Śrividyopāsana krama Mātangi and Vārāhi are inherent in Lalitā, since they had emerged from Sugarcane bow and flowery arrows respectively. Hence from above equivalence seen Sundarī's hue may be taken as to represent whole visible range. Thus continuance of kālī is Sundarī as seen from ultraviolet to violet during creation and from Sundarī to Kālī as seen from red to infra red during annihilation. .

Both are full of joy – "hasan mukhīm" in Kālī and "smerāsyām lalitāmbikām" for sundari, the expression is only different. Kālī's laughter is like a thunder clap- attahāsa, while sundari has "ānandollasa vilāsa hāsa" – peals of joyful laughter. The same thunderous

laughter of kālī that annihilates everything becomes a gentle smile with change of form to Lalitā on commencement of creation.

Both have four arms. Sundarī holds noose and goad denoting attractive- attraction to undivided knowledge and repulsive- repulsion to dual knowledge, which are states of mind, The sugarcane bow denotes pure mind and five flowery arrows denote world- these are held separate not connected, hence detachment from state of doer can be envisaged. kālī displays gestures of removal of fear and granting boon denoting removal of the notion of other and thus bestowing bliss of undivided state of mind. The sword denotes scriptures which help in removal of ego which is shown as severed head. Thus we can conclude noose and goad are identical in function with gestures of dispelling fear and granting boons and sugarcane bow with arrow to sword and severed head.

Both have a crown and a crescent of moon on their crown – diadem, Crown is indicative of the royalty, as a consort of Brahman – both have names linked to it- viz., Mahāragyni and vidyāragyni. The crescent of moon is indicative of consciousness at highest level.

The ear rings of Sundarī is 'tātaṅka yugalībhūta tapaṇodupamaṇdalā' (sun/moon) and that of kālīka is 'bāla śava yugma karnāvtamasau' (young boy's dead bodies). The first identity is that both of these ear ornaments are inert. Sun /Moon signify the vastness of the creation. Imagine that if they were the ear rings how big the body would be. The agama and nigama are also vast in content, likened to young boys and their death is symbolic of end of all knowledge during dissolution.

The Lord of kālī and Sundarī are Mahā kāla and Śiva Kāmeśvara respectively. Both are in eternal union with their consorts. 'Mahākāla ratāture' and 'śiva kāmeśvarāṅgasthā' describe this state. Both are identical to their consorts, are auspicious and blissful in nature.

There is another meditative verse which unifies both deities:

samvartānala koTi nīradarucam pāśāṅkuśumāśugān
khaDgam muṇdamabhamaikṣvarī varam hastāmbujairaṣtabhih
kāmeśānaśivoparisthitām tryakṣām sadāvahantīm parām
śrīcintāmaṇi bīja rāja vapuṣīm dhyāye mahāṣodaśīm.

The mantra: dakṣiṇa kālī mantra has 22 syllables made up of seven vowels (a+ ā+ i+ ii+ u+ e+M) and nine consonants (k+ṇ+d+r+L+v+s+H+kṣ) totaling to sixteen (matrukā ṣodaśi); Śri vidyā is of 15 syllables made up of four vowels (a+ii+E+M) and five consonants (k+ L+ r+ h+ s) totaling to nine (navākṣarī). In the Śrividyā kādi pañcadaśi mantra , the three 'ka' and two 'ha' letters pertaining to the Śiva and the three 'hrīm' are pertaining to both Lalitāmba and Kāmeśvara, the rest are pertaining to Lalitāmba. Similarly in the dakṣina Kālīka mantra the four 'hūṁ' are pertaining to the mahākālā, four 'hrīm' to both Mahākākā and Dakṣiṇa, and rest are pertaining to Daksiṇa Kālī. Thus we find the 'hrīm' kārās representing the śiva śakti union is there in both mantras, with rest distributed among the respective śiva and śakti.

The breakup of the mantra in to vowels and consonants will result in 37 parts in the śrividyā mantra, while Dakṣiṇa Kālīka mantra will result in 84 parts. These will signify the 36 tattvas and the tattvātīta paraśiva in sundari and the myriad of 84 lakh entities including tattvātiita paraśiva in Dakṣiṇa Kālīka. Since dakṣiṇa is dissolution all the myriad entities are counted while Sundarī is creation, hence tatvās (or basic building blocks) are enumerated.

On seeing vowel distribution in both mantras, it is unique to note that both mantras have
tattvātiita paraśiva indicated by 'E' kāra (yad Ekādasamādhāram bījam koṇa trayotbhavam- eleventh vowel is base–substratum of creation). dakṣiṇa has one 'a'kāra indicative of Śiva tattva (Ekaivāham- Vedas) while Sundarī has ten 'a'kāras, which signify

the creation of various entities (bahusyām prajāyeti). The next vowel 'ā' signifying ānandā is there in Dakṣiṇa, as shown in her meditative verse 'hasan mukhīm', also she is described as 'aTTahāsām'. Further there is also next vowel 'i' signifying the ichha śakti (will) in DakṢiṇa denoting that dissolution is by the divine will. The vowel 'ī' is seen both in Sundarī and dakṣiṇa, denotes the 'īkṣaṇa' – the totality of view- which is required for both dissolution and creation. . The Four 'ī'kārās in sundari will denote four saprśa tattvas by which whole world is first 'felt' by creation, since space is more subtle, first solid creation which is felt is air. There are ten 'ī'kārās in dakṣiṇa which shows her intent for dissolution in all directions.

The Yantra:

The yantra of sundari is the well-known śricakra. The yantra has a bindu, triangle (trikoṇa), astakoṇa, two daśa koṇa, fourteen koṇa, eight and sixteen petals, and a bhūpura- square with three lines; the central figure consisting of triangles is formed by the intersection of four upward triangles and five downward triangles.

kālīka has a yantra with bindu, five triangles- pointing downward, eight petals and a bhūpura -square

On a real time view yantra of Kālīka can be mapped onto śri yantra. Thus Kālīka is inherent in Sundarī. There is a pūja paddati wherein śri yantra has kālīka attendant deities mapped onto it, Thus Sundarī is inherent in kālīkā.

The āttending deities:

The initial main worship in a pūja is to layāṅga devatās, they are a part of central deity. Sundarī and kālī have layāṅga devatās in same format. The ṣadaṅga devatās, tithi nitya devatās and gurumaṇḍala are there for both. The vidyāvatāra guru maṇḍala of nine gurus is there separate for each Devi. Thus the identity found here is the format of the pūja which have the same notation though there are varying deities.

The Stotras:

There are a set of 108, 1000 and 300 names – aṣttotara śata, sahasranāma and triśati for both devis. There is a kavaca (armor) made of various variations of the mantras of the

deity in both the system of worship, respectively called jaganmaṅgala kavaca and trailokyamohana kavaca. Both have got the list of attendant deities called a khadagmālā. (khadga by katapayādi code is thirty two – suddha vidyā tattva which is the unity of the world, creator and the self.)

The 'ka'kāra Kālī sahasranāma (DKSN) called 'sāmrājya medhā' has six names with first (prathma) kūta of sundari from 498 to 503 name. There are names on creative aspect like 'kāraṇāhvayā' (Cause of creation), Kaha hetuh (Cause of mantra arise), Kāmā (primordial Creative urge). This shows clearly identity of kālīkā and Sundarī.

The Lalitāsaharanāma (LSN) called rahasya nāma sahasra has a name 'klīMkāri'- 'ra' and 'la' being interchangeable, this can also be read as 'krīm kāri'; The name 'rasagynā' is a direct reference to the "krīm'-kārā , since this bījā akṣara is denoted as 'rasa' by many Kālī tantras. There are also direct names on annihilative aspect like 'mahā Kālī', 'mahā grāsā- the great (big) swallower', 'mahā aśanā- the great (big) devourer', 'layakarī'(Cause of dissolution). These show identity of Sundarī and kālīkā.

The Triśati of both devatas are unique in that, they are made up of the names starting with the respective mūla mantras; dakṣiṇa kālī Triśati (DKT) is called sarva maṅgala vidyā has fourteen names of the twenty two syllables totaling to three hundred and eight; Lalitā triśati (LT) is called Sarva pūrtikara stava has twenty names for each of the fifteen syllables totaling to three hundred.

The following name is exactly common in both sahasranāmās and Triśatis:

1. Kāntā (DKSN – 617) (LSN – 329) (DKT-149)(LT- 154)

The following names are common to both sahasranāmā and Lalitā Triśati

1. Kalyāṇī (DKSN – 3) (LSN – 324) (LT-2)
2. Kalāvatī (DKSN – 6) (LSN – 327) (LT-6)

The following name is common in both triśatis and Lalitā Sahasranāma

1. Hrīm matih (DKT- 268) (LT-88) (LSN-302)

The following names are common in both sahasranāmās:

2. Kalātmikā (DKSN – 9) (LSN – 611)
3. Kapardinī (DKSN – 377) (LSN – 793)
4. Kalā mālā (DKSN- 390) (LSN – 794)

5. Kalā nidhih (DKSN – 421) (LSN – 797)
6. Kāṣṭā (DKSN – 477) (LSN – 859)
7. Kātyāyinī (DKSN -679) (LSN- 556)
8. Kāmarūpiṇi (DKSN -769) (LSN – 796)
9. Kuleśvarī (DKSN – 837) (LSN-439)
10. Kurukullā (DKSN – 846) (LSN- 438)
11. Kūtasthā (DKSN882) (LSN 896)
12. Kuśalā (DKSN 869-886) (LSN-436)
13. Kaulinī (DKSN – 984) (LSN(94)

The following names are common to Lalitā Sahasranāma and dakṣiṇa kālīka Triśati

1. Svādhīna vallbhā (LSN -54) (DKT- 282)
2. Svāhā (LSN- 535) (DKT- 283)
3. Kāmākṣī (LSN- 62) (DKT- 147)

The following names are common in dakṣiṇa kālīka sahsaranāmā and Lalitā triśati

1. Kāmeśī (DKSN- 600) (LT-143)
2. Kamalākṣī (DKSN -50) (LT -7)
3. Karabhoru (DKSN -381) –(LT- 148)
4. Kamanīyā (DKSN 486) (LT- 5)

The following name is common in both Triśatis:

1. Hrīm (DKT-270) (LT-99)

The following names have some slight variations, found in the four said stotras:

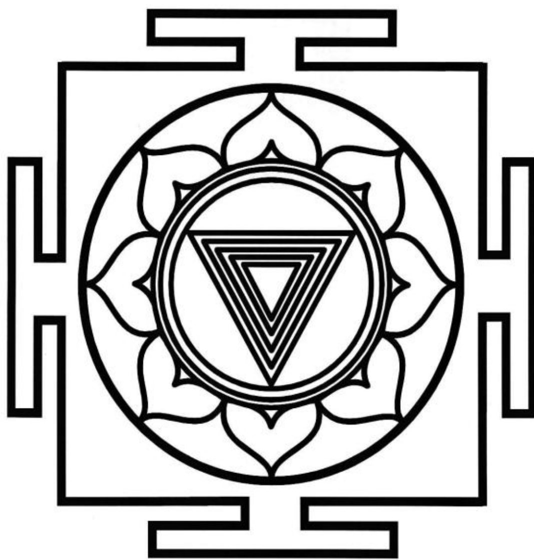
1. Kadamba vana madhyagā (DKSN – 211)/ Kadamba vanāntasthā (DKSN-218)= Kadamba vana vāsinī (LSN – 60) = kadamba kānanāvāsā (LT -10)
2. Kamalākṣa pra pūjitā (DKSN- 52)= Kamalākṣa niṣevitā (LSN-558)
3. Kadamba kusumāmodā (DKSN- 212) = Kadamba kusuma priyā (LSN -323 / LT 11)
4. Kalana (DKSN- 421) = Vigyāna kalanā (LSN-902)
5. Kāmakalā (DKSN- 609) = Kāmakalā rūpā (LSN-322)
6. Kāmeśī (DKSN-600) = Mahākāmeśa mahiṣī (LSN- 233)
7. Kāma rūpā (DKSN- 647) = Kāma rūpiṇī (LSN-796)
8. Kāmadā (DKSN- 706) = Kāma dāyinī (LSN – 63)

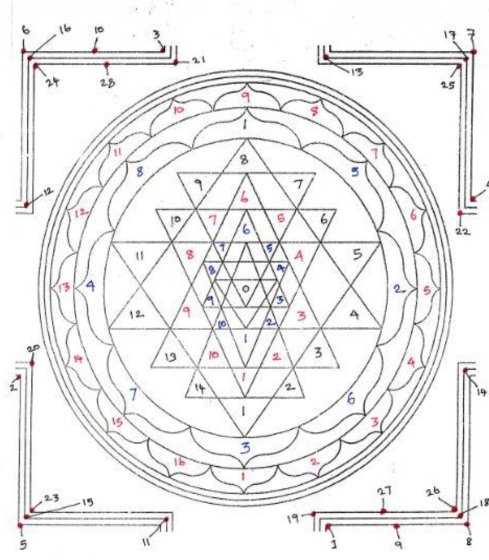
9. Kakārā (DKSN- 21) = Kakāra rūpā (LT-1)
10. Kañja netra (DKSN- 99) = Kañja locanā (LT-16)
11. Kālī (DKT-141)-Kālikā (DKT-148) Mahākalī (LSN-751)
12. Kastūri tilakānanda (DKSN254) Kastūri tilaka priyā (DKSN-255) = Kastūri tilakāncitā (LT160)
13. Kākinī (DKSN – 477) = Kākinī rūpa dhāriṇī (LSN -513)
14. Karuṇā (DKSN – 23) = Karunā rasa sāgarā (LSN- 326)
15. Dayā (DKT-101) Dayāmūrthih (LSN – 581)
16. Dakṣa yagynaghnī (DKT- 100) Dakṣayagyna vināśinī (LSN-593)
17. Dakṣinābhimukhī (DT- 105) Dakṣināmūrti rūpiṇī (LSN- 725)
18. Kevalānanda rūpiṇī (DKT-170) Kevalā (LSN-623)
19. kṣipraprasāditā (DKT- 115) kṣipra prasādinī (LSN- 869)
20. Hāhāhūhvādi gandharvagānalālasā(DKT-306) Hā hā hū hū mukha stutyā (LT-177)
21. Hānivrtyādikaranā (DKT-298) Hāni vrddhi vivarjitā (LT-178)
22. Kāla bhaira pūjitā (DKT- 145) Mahā bhairapūjitā (LSN- 231) Kāla pūjyā (DKSN-619)
23. Kāvyāmrta rasānandā (DKT-153) Kāvyālapa vinodinī (LSN-613) Kavya lolā (LT-242)
24. Svadhistāna padmasthā (DKT-285) Svadhiṣtānāmbujagatā (LSN-504)
25. Kāmakoti vilāsinī (DKT- 154) Kāmakoti nilayā (LT-259) Kāmakotigā (LSN- 589)

The following names are different, but mean the same in the said four stotras:

1. Kārma trotana karī (DKSN-723) = Paramantra vibhedhinī (LSN-812) (Destruction of effects of evil mantra prayogās on the devotees)
2. Dakṣā (DKT- 106) = Kuśalā (LSN- 436) (DKSN 869-886) (Skillful)







Secret Code in Tantra

Spirituality is a wonder by itself; there are many paths to realize this reality. All these paths have been revealed at some place and some time to the sages / prophets by the Divine. Indian spirituality is very ancient and complete in itself. The most public spirituality in India is the Vedic one. The Vedas intent is mostly to the ritual practices by the individual in a group / community, which are of daily in nature aiming mostly at cleansing the clouded intellect of the common man (It is called chitta shuddi). These are to be learned from a Preceptor, who is venerated as the Divine clothed in human apparel. A clear man now focuses on the more subtle aspects of creation. Herein the Vedas declare that these are specific to the individual and these have to be obtained from a Master, who has a deep understanding and experience. Some passages of the Vedas also hint in a coded manner of these higher spiritual practices. Tantra is often a misconceived territory in a mysterious world. People attribute drinking liquor and having sex as tantric in nature.

Mantra, Tantra and Yantra is a triad. Here Tantra will denote the doctrine or system which will have practice mystic words (mantra) with usage of the mystic diagrams (yantra). These practices are the basis of the sadhaka in his sadhana. Simple basic yoga sadhana like pranāyama, placing of the seed sound (bījāakṣara) on the body called nyāsā, placing vessel for outer worship called 'pātrāsadhana' , worship of the main deity and the attendant deities called pradhana pūjā and āvarana pūjā are some of the aspects we seen in most of the tantras. Some tantras also deal with the metaphysical and philosophical basis of these rituals.

The Meaning of Tantra has a lot of aspects. Some are:

(1) The Sanskrit word *tantra* means the warp of a lūṁ or the strands of a braid. The root of the word *tantra* comes from tanoti and trayāti. 'tanoti' will mean stretch, expand or to continue without a break and trāyati will mean protection. Highest protection is recognition that verily all this the self and no different from it. This is liberation. Thus this will mean a set of principles or system (likened to a web), which will lead to liberation.

(2) Tantra is often translated as “continuum” or “unbroken stream” and indicates a flow of consciousness from ignorance to enlightenment. Thus we can see that Tantra represents the interconnecting energies between all things in this and other planes of existence, leading to the liberation.

(3) Tantra – the word will mean ‘tanu vistāryate iti tantra’. That which expands the body is Tantra. Now how will it look if we have a long nose after tantric sadhana, does it mean that? Or big ears? Or short becoming taller or vice versa. Since none of these are happening, then it must be something that is connected to this body that is said in the above statement. It is body consciousness or the aware ness that ‘I’ exist. This is clear, when at midnight is darkness and no other sound is heard, we are aware of our own existence; nobody is there or is needed to identify that ‘I’ exist. Expansion of this is hinted by the above meaning to encompass the entire creation and re establish the identity with the Divine.

Other words used to describe tantra are: leading principle, essential part, model, system, framework, doctrine, rule, theory, scientific work, order, chief part, rule, authority, science, mystic works, magical arts etc.

We all have a strong faith that the Vedas are ever existent from the initial time of creation and were revealed to the sages, they ‘saw’ the mantras – the sound structures-and hence are called rishi –rishyao mantra drastharah. Tantras also exist eternally. They are said as revealed by Lord to Devi called ‘Agama’ or vice versa called ‘Nigama’. Many secrets in this line are revealed in them. These being secret in nature have not been revealed directly. Various codes have been deployed to protect them from reaching the common man who still has a clouded intellect. How ever Masters had access to the ‘key’ of such codes and passed them down the lineage to deserving disciples. A small effort is done here to understand the rationale behind such a code called ‘katapayādi’.

‘katapayādi’

In this code the letters are assigned certain numbers. The vowels are assigned the number ‘zero’. From ‘ka’ to ‘jha’ they are numbered from one to nine and ‘jna’ is zero.

Similarly from ‘Ta’ nine numbers and ‘na’ is zeoo. Again from ‘pa’ is five up to ‘ma’. Once again from ‘ya’ to ‘La’ nine and ‘kṣa’ is zero. If we find a samyuktākṣara (combination of two or more consonants with a vowel), the last consonant is to be taken. After assigning the numbers in the order of the word decoded, we have to read it in reverse.

A detailed list as per the above guidance is shown below:-

अ आ इ ई उ ऊ ऋ ऌ ए ऐ ओ औ अं अः - zero

क ख ग घ ङ च छ ज झ ञ

1 2 3 4 5 6 7 8 9 0

ट ठ ड ढ ण त थ द ध न

1 2 3 4 5 6 7 8 9 0

प फ ब भ म

1 2 3 4 5

य र ल व श ष स ह ळ क्ष

1 2 3 4 5 6 7 8 9 0

These codes are used to specify the numbers of syllables in mantra which are revealed in a hidden – coded manner referring to certain words which will mean a certain syllable, or the number to times the mantra is to be repeated, or the number of deities in an enclosure (āvarana).

Let us now enjoy on decoding some of them using the above guidelines:

The most famous example is from Mahābharata, say vyasa says ‘tato jayamudeerayet’,- I will tell you about jaya. Decoding this with the above key ja is eight and ya is one, reversing, we get the number 18, which are the number of chapters or parvas in the said epic.

The word ‘vidyā’ means knowledge. The rishis have classified the knowledge into fourteen aspects: Four Vedas- rg , yajur, sama & atharva, Six aṅgas- Sikṣa, Vyakarana, Chandas, Nirukti, Jyotisham, & Kalpam and Four upaṅgas- Purana, Nyaya, Mimamsa & Dharmasastras. Using the above code deciphering the word vidyā, ‘v’ is four and ‘y’(since dya is a samyukakṣara the last consonant ‘y’ is taken) is one, reading per the instructions of the code will result in the number fourteen, which are the numbers of the aspects.

The word ‘khadga’ means sword. The sword is identified with knowledge of the unity of the self the world and the creator, removing the notion of duality. As per the code this will point to number thirty two, - ‘kh’ is two and ‘g’ (Dhga is a amyutkākṣara hence consider the last consonant ‘g’) is three, reversing will result in thirty two, which is suddhavidyā tattva, which clearly is the unifying of the self, universe and the usvara.

In trailokya Mohana kavacm we find a vidyā which has ‘nakha नख varNa’- There are two aspects to decode, both resulting in the same number. First will mean the ‘nail’- there are twenty nails in the body, ten on the hand and ten on the feet. The said vidyā had twenty syllables. Now using the above code ‘na’न is zero and ‘kha’ख is two, reading them on the reverse will result in the number twenty. Thus the number of syllables in the vidyā is revealed.

There is a secret vidyā in the pūjā paddati of the yore called ‘nābhi’ नाभि vidyā

Decoding the word nabhi by the above process, ‘na’ न is zero and ‘bha’भ is four, reading them in the reverse will be forty; the said vidyā had forty combinations to be chanted. The combinations were again said as a code in the dhayna sloka as’ pika ruru bala’, पिक रुरु बल using the code we find a combination as ’11 22 and 33. The ‘1’ here will refer to the vagbhavakuta , 2 to the kamarjakuta and 3 to the śakti kuta. Another combination said was ‘kambukhātrimbakā’ कम्बुखा त्रिम्बकाhere ‘tri’त्रि is a combination word (samyuktakṣara), applying the rule we have to take only ‘r’ which will

mean two. Rest all is decodable. Thus we find a combination ‘132231’, which shall point to the kutas as said above.

In Paramānanda Tantra there is a pārāyaṇa called cakra pārāyaṇa. It relates to the āvaraṇa deities and repetition with different bījās. In the dhyana sloka we find a reference to the number of repetitions as ‘gyānāgyāna nayānga bheda rucirām’, decoding with the above ideas in mind – ‘gy’ and ‘n’ will denote zero, ‘y’ to one. Substituting we find five zeros and one, reversing this will give – one lakh – the number of counts this parayana will end up which after practice.

Using this code, looking at the word ajapa, will result in number one hundred and eighty, which when multiplied by the inhalation and exhalation – once cycle breath-will result in three hundred and sixty, pointing to the total aggregate of rasmi’s in the sat cakra.

In the Śrīvidyā ratna sūtras of gaudapāda, the cakra of Śrīvidyā is described as ‘kagaja dasāra dvaya’, the first three words when decoded will give the numbers as 1, 3 and 8 respectively, which will mean the bindu, trikona and astakona.

Śrī Bhāskararāya has used these codes in his commentary on Lalitā sahasranāma, while explaining the name ‘anādhinidhanā’. He splits the name into ‘an+ādi+ nidhanā’. Nidhana means death. He chose to decode the word ‘ādhi’ which is prefixed with the code. ‘ā’ is zero since it is a lone vowel, ‘da’ is eight, reading them will result in eighty. He then explains that there are eighty types of deaths elaborating with the help of siva / linga purana and ‘an’ is the negation of these, since Śrī Devi is eternal there is death and hence no birth. The same is referred in another name’s commentary- mRtyu dāru kuThārikā’. Here he takes the word dāru and decodes it to get ‘da’ is eight and ‘ra’ is two, on reading them as per practice will give twenty eight. These twenty eight types of mrthyu are explained and also he refers to the other above said name which includes these twenty eight also. The rest fifty two are in siva / linga purana.

Another name in Lalitā sahasranāma – shuddha vidyānkurākāra dvija pankti dvayojvalā' can be seen through this code. The thirty two teeth of Śrī Devi are described here. Suddha vidyā is the thirty second in the line of tattvas. Hence that number is inferred. This number is split into two liked to the two cotyledons of a sprout. So, we can infer two sets of sixteen each. They are likened to the dvijā. Here the word dvija can be decoded with this, 'j' is eight and twice of eight as said by 'dvi' are sixteen.

A variation of this code is used by Śrī Bhāskararāya while explaining about the 'chalākṣara sūtras'. He says the vowel will point to the number of syllables in the particular name and the consonant to the number of names with this number of syllable. For example if we find 'khi chah ghu' in the sūtra, using the said method, this will mean kh' two names with 'I' three syllables, next will be 'cha' – two names 'with ah' the sixteen syllables (half of the anushtub meter) ,next will be 'gh' four names with 'u' six syllables.

Śrī Maheśanātha in his **natha navaratna mālikā** has identified the breath with Śrī Guru. Śrī Bhāskararāya in his commentary decodes the number of breath from the last line of the stotra 'sanmārgam matta mayūramīde'. This when read with the katapayādi code will reveal the number thus: - 'mattamayūra' will translate into numbers as 5, 6, 5, 1 and 2. This when reversed will point to the number 21565. Again 'mārga' when decoded will point to numbers 5 and 3, reverse of this is 35. Adding both these numbers will give the total breath in a day 21, 600.

<u>Another Code:</u>

Here there are certain groups which have universal number of members in them. Pakṣa / stana / sRUnga will mean two- there are two fortnights one waxing and one waning, stana means breasts of a woman, they are two in number. SRUnga means horns and there are two horns in all animals. Netra will point to both two and three, since we have two physical eyes and one is the eye of wisdom. agni will point to the number three .Agni is tretrāgni. Veda will point to number four, since there are four Vedas. Shara –

arrows – will point to number five – Śrī Lalitāmba / manmatha (cupid) has five flowery arrows. RUthu/ Rasa will point to number six – since there are six RUthus in a year, tastes (rasa) are six in number. Rishi will point to the number seven; traditionally there are sapta rishis – seven sages. Gaja, Naga and Vasu will point to the number eight- we find elephants or snakes in such numbers and there are astavasu in the puranas. Rudra will point to the number eleven since they are so, ādityā will refer to twelve since their number is such. Manu will point to fourteen, since they are such in number. Raja /NRpaty will point to sixteen since traditionally there are sixteen kings in the bharata varsham

Using the above data lets us enjoy from some more codes said in stotras and tantras.

In the Parasurāma kalpa sūtra the numbers of the guru maṇdala devatas are numbered as 'muni veda nāga sankhyā'. Thus decoding with the above guide we find the divaugha will have seven, the siddhaugaha will have four and Maṇavaugha will have eight gurus.

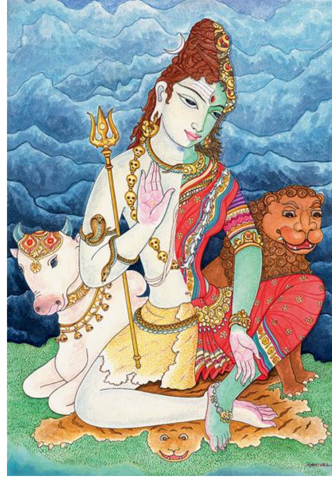
The third and fourth āvaranas of Śrīcakra are numbered as 'nāgadala' and 'manvasram'- as per the above it will mean eight petals and fourteen triangles. Further the seventh and eighth are numbered as 'vasvanala kona' is also said which is translated to eight triangle and triangle.

Śrī Bhāskararāya uses this type of code break in the commentary of the name sRUngāra rasa sampūrnā- Here sRUNga is two and rasa is six, hence twice six, which is twelve. Ara means petals. Thus twelve petals are seen in the anāhata cakra, Hence the anāhata dvani is the real meaning said in this name.

In the trailokhya Mohana kavacam we find a vidyā which has 'netra vedaātmākair varnaih yutā'. Using the code we find numbers two and four, reversing them will derive the number forty two, the number of syllables in that mantra.

In the dhyana sloka of nābhi vidyā said above further we find a reference to 'rāja vidyā sthanā' when decoded with the above guide will point to the highest mantra Śrī Sodashakṣari vidyā and two will point to the two variations viz., Mahāshodaśi and para shodaśi.

This is a small beginning from which lager perspectives can be unfolded. I happily affirm My Love and Pranams to the entire Gurumaṇdala, for having graced this little child in sharing this information. The journey starts now for our experience



Sixty four Upacāra – meditation

In the Śrī Krama of Sri Vidyā pūja we offer sixty four services (upacārā) to Śrī Lalitāmbikā. These services are most important, since they form the core, central pūja to the main deity invoked and as such they have to be performed with utmost care and involvement (Śraddhā).

Sixty four is two power six, i.e. two multiplied six times. Here, two will point to Śiva Śakti couple (mithuna) and six to five elements and mind. This number six will also point to six pathways (ṣadadhvā), thus identifying them with this universe and Śiva Śakti can also be envisaged from this number. Also, sixty four is eight times eight. Eight is number denoting stability, number of electrons in outermost orbit of an atom. Each atom tends to loose or gain electrons to reach this number. Further if an atom has this number of electrons in its outer orbit, it will be chemically so stable that it will be inactive in any reaction. Thus eight times eight will point to a most stable position, that's envisaged by the ṛṣis for as aspirant who does these services in both bhāya and āntara pūjā.

We find in our daily ritual manual three types of services are enlisted. First is a basic pañca upacārā – five services, more elaborate ṣodaśa upacarā – sixteen services, as seen in all vrata kalpa pūja and in saparya most elaborate catuṣṣaṣti upacārās- sixty four services.

'Upa' means near and 'cara' means move, thus keeping one's awareness near invoked deity is meant. Further these services are to be done as if to a human form is in front. Since invoked deity is none other than ātma svarūpā, these services carry a subtle meaning for deity and aspirant.

On constant practice of these upacarās, some thoughts on the inner meaning and hidden messages of these services were revealed and are shared.

Some basic ideas to be remembered in this discussion: The Form of the deity is identical to the pañcadaśi mantra. The Face is identical with vāgbhava kūta, middle portion with kāmarāja kūta and lower portion with śakti kūta of pañcadaśi. Devi is in the form of bliss- saccidānanda rūpa.

The First Upacāra – service is 'pādyam' – washing of the feet of the invoked Devi's feet with water.

The feet are indicative of a path and Devi's feet are indicative of the specific path –Śrī vidyā, which are a pair (two), indicative of outer and inner service paths, internal and external ritual methodology. Literally to wash, indicates some stain or dirt. Here dirt is the supposed inconsistency of two paths said earlier, while we generally find internal methodologist believing themselves as superior to external ritualist. In an equal parlance, they are only contemporary of each other; one cannot be without the other. Thus removing the notion of greatness in any path is this service

The feet form a part of the lower body which is identical to the third Śakti kūta of pañcadaśi mantra. This part will point to the sustained awareness of the knowledge that this prapañca is Śiva-Śaktyātmaka in experiential terms. The dirt here again will be the doubts on the sustenance of this awareness. Thus removal of this doubt is this service

The body of the deity – Lalitā is in the form of bliss. Again dirt is nāma rūpa prapañca vāsana which is adhering to this universal, all pervasive Śiva tattva, which is blissful. Thus removal of the notion of nāma rūpa in prapañca and viewing with an saccidānanda outlook is this service

The second is 'ābharaṇa avaropaṇam' – removal of all ornaments from body of Devi.

The meditated form before invocation, in mind, will be with all ornaments and will be invoked thus in pūja idol- bimba. Removal of all these ornaments is the service here. Ornaments are said to be padādhva, one of the six paths (adhvās). Since Devi's body is the pañcadaśi mantra, ornaments adoring this body which will point to multitudes of various padas or other mantras which are initiated as a pre-requisite in this sādhanā. Now, sādhanā has culminated to that level, wherein focusing on mūla mantra is the only condition, paraśurāma says 'sadā vidyā anusamhatih'. Thus removal of ornaments will point to constant remembrance of only Sri Vidyā mantra.

The next is 'sugandhi tailābhyaṅgam' – anointing the body of the Devi with scented oil.

Anointing of oil on the body will have two effects, one is to remove the dirt which is organic in nature, and is not easily removed by gross physical washing and also a cool

refreshing effect on the body. Thus now we can infer removal of finer doubts and hence a fresh surge of vigor in sādhanā is meant in this service

'taila' mean oil, as per secret code katapayādi will reveal the number thirty six., which is indicative of the thirty six tattvās which make this visible universe.

The syllables in mantra are separated into consonants and vowels to get thirty seven syllables. In Paramānanda Tantra correspondence of these syllables with pañcadaśi is explained. The Para Śiva state is represented by 'E'. Pṛthvi, gandha, ghrāṇa - three 'L' ;āpa, rasa, jihvā –three 'k' ;Tejah, rūpa, cakṣu –three 'r' ; Vāyu, sparśa, tvak-three 'm'; ākāśa, sabda, śrotra- three 'nada'; Vāk pāṇi pāda pāyu upastha –five 'h'; Māyā, kalā, avidyā, rāga, kāla, niyati, prakṛti, ahamkāra, bhuddhi, maṇah –ten 'a'; Sadāśiva, īsvarā, śuddhavidyā, puruṣa –four 'ī'; Śiva and Śakti –two's'

Realization of the above is the 'real' anointing of oil on Devi's body.

Again body of Devi is sacchidānanda- bliss and pervasiveness, recognition that bliss is inherent in all thirty six tattvās is this service, envisaged here.

The next is 'majjanasālā praveśanam' – entering the bath room.

The Devi after being anointed will come down from Cakra rāja and reach wash rūṁ located in south east corner. The purpose of wash rūṁ is to remove all subtle dirt in the body and give a clean feeling. As said above, dirt is doubt in mind and change in practices seen by an aspirant in various lineages. This can be eliminated only by a thorough study of this siddhānta and a deep understanding. To realize this we need the company of learned men. Thus a study with likeminded people is the wash rūṁ meant here.

Considering further upacarās down, there are three maṇdapās- rūṁs where Devi enters for different services. These can be equated to three kūtās of pañcadaśi. The above first room point to first kūtā of pañcadaśi, denoting a prayer for removal of dvaita bhāva, which in a way is washing off malās.

The next is 'majjanasālā maṇi pītopaveśanam' – alighting a jeweled seat in the washroom.

Seat is a personification of mind of aspirant. Thus establishing mūla mantra with tattvās vicāra in mind is realization of this upacarā. Here 'maṇi' – jewel, is a code of sādhanā of

five 'M'. Thus to establish tattvā vicāra with mūla mantra in mind, with a constant practice as per the Guru's ritual manual – pūja paddhati - is hinted in a veiled manner.

The next is 'divya snānīvodvartanam' – application of high quality lathering material to the Devi's body.

To wash off dirt, lather is used, this idea is trailing from above upacarā, which points to sādhanā and immersion of tattva vicāra, this is the effect of same tattva vicāra, the removal of doubts and confusion in sādhanā line

The next is 'ushṇodaka snānam' – bathing with warm water.

Water is the residence of all devatās- 'apo vā idam sarvam..sarvā devatā āpa'. Fire is called suci- clean; it cleans all and never will be polluted. Combining these two elements (aspects) will result in warm water. Thus an unpolluted- pure divinity is envisaged here. The bath will remove the dirt and bring freshness and vigor to the body. Thus washing off., utmost removal of all doubts and confusion, and bringing in peacefulness in sādhanā is realization of this service. Here usage of first 'M' – Madhya to tranquil our mind and absorb tattva vicarā is finer aspect of this upacarā.

The next is 'kanaka kalaśa cyuta sakala tīrthābhiṣekam' – bathing with waters of sacred rivers/ places poured from golden pot.

Water of sacred places / rivers always hold a spiritual power, because of connection with holy sages and divine beings, is traditionally believed to cleanse a person of even unknown sins. Here subtle stains called māyika and kārmika malā are envisaged. Gold always represents Divine and its splendor, and pot will point to a form, most divine form envisaged by a sādhaka is Śrī Guru. Thus blessings of Śrī Guru through the ageless paramparā in form of mantra and energizing it by dīksa for a successful sādhanā are imagery meant by this service. In short Śaktipāta through mantra caitanya is visualized here.

The next is 'dhauta vastra parimārjjanam'- usage of a dry towel to remove moisture sticking on to the body- (to dry.)

Drying will mean removal of water drops adhering to the body. As seen in above, use of first 'M', denoted washing with water, now a higher stage is envisaged, that without the five 'M', the awareness has to sustain. This is pointed in this service. Vastra as per

katapayādi will point to the number twenty four. This is the ātma tattvā which will cleanse the sthūla sarirā – gross body, and the aṇavamalā. Thus a śodhana – cleansing of aṇava malā is envisaged in this service

The next is 'aruṇa dukūla paridhānam'-offering red soft garments

Clothes are used to hide nakedness in humans. A person clothed is also a symbol of culture. Soft clothes represent high quality, richness and superior texture. Red is a symbol of indiscriminating Love. Thus offering of red clothes to adored deity will represent civilized thoughts with utmost Love for all humanity.

Referring to pañcadaśi mantra, Lower garments will now point to pondering on message of awareness and richness of the idea said in third kūta of pañcadaśi- complete awareness at all times.

The idea of red as said in Bhāvanopaniṣat, denotes the unity of a. nirūpādika samvideva kāmaeśVārāh – the attribute less Brahman, b. sadānandapūrṇa svātmaiva paradevatā Lalitā – Blissful nature and c. antakaraṇa catushtaya sādhaka- sādhaka with mind (maṇas), intellect (bhuddi), ego (ahamkara) and chitta. . Thus clothing saccidānanda form will now point to realizing of this in practical day to day life

The next is 'aruṇa kucottarīyam'-offering red upper garment (blouse)

. The breasts of woman - Devi are likened to the universe, like the universe they are not fully seen by all in totality except the husband, We can only see limitedly, we know there are places in this world, take example of South America, but we can't see it, similarly breasts of a woman are known and only seen partially. Hence this is an allegory. Taking the same idea for red and garment from the above, pondering on the nature of universe with unlimited Love and scrutiny will be this service.

The next is 'ālepa maṇdapa praveśanam'- entering into the dressing room for perfume application

The earlier washrūṁ was identified as congregation of likeminded people, which was to remove doubts. This is the same idea of congregation with likeminded people to study texts and get good appreciation of vāsanās and their nature.

This second maṇdapā will now point to second kūtā of pañcadaśi, rise of undivided śiva Śakti mithuna knowledge, is akin to the study and assimilation of knowledge.

The next is 'ālepa maṇdapa maṇi pītopaveśanam'- alighting a jeweled seat in the above room.

As said earlier, fixing on mind in such a situation is service indicated here, same idea of 'maṇi' the sādhanā with five 'M' is hinted here. This will now be more subtle.

The next is 'candanāgaru kuṅkumaśaṅku mṛgamada karpūra kastūri gorocanādi divya gandha sarvāṅgīna vilepanam'- anointing of fine perfumed sandal paste with wood resin, saffron, edible camphor, musk, cow's bile and other fragrance

The various perfumes mentioned are multitudes of texts available with us, this is an allegory. Sandal tree takes years to grow and this will indicate older texts- like the tantra rāja, kalpasūtra vāmakeśvara, wood resin will point to the commentaries of the texts by various guru's and sādhakas, saffron and edible camphor will hint at the kaula texts like kulārṇava, kastūri to agamas like mṛgendra , gorocana will be digest of all agamas like Śrī vidyārṇava as well as pūja paddhatis, the suffix ādi- like wise will encompass all other agama texts , their commentaries and philosophical / mantra digest available to sādhaka. Thus study of mūla mantra with respect to these texts is the service meant here.

The next is 'keśabhārasya kalāgaru dhūpam'- drying the hair with incense smoke of black eagle wood resin.

The invoked deity's form has ṣadhavā in it, hair is bhuvanādhvā. There are three, fourteen and two hundred and twenty four bhuvanā as said in Vedic to āgama texts. A thorough understanding of this is needed for an aspirant, since both cakra and body is replica of this universe, this study in necessary, as seen from above service, resin denotes commentary. Thus a thorough study of the bhuvānadhvā using commentaries is message in this service.

The next is 'mallikā mālati jāti campakāsoka satapatra pūga kudmali punnāga kalhāra mukhya sarav ṛtu kususma mālā'- adorning a garland made of jasmine, campa, asoka, betel nut buds, punnāga, blue lotus and flowers of all seasons

Flowers are symbol of space, since they form and expand from a bud; here expansion is likened to space. The different seasons point to the time, thus a time space-continuum

is envisaged in this service. The whole visible experiential universe is said to be body of paradevatā and also is identified with Śrī cakra as below:

Loka	**Part of body**	**Śrī cakra**
Satya	Brahmarandhra	Bindu
Tapah	mastaka-head	Trikoṇa
Janah	lalāta- forehead	aṣtakoṇa
Mahā	bhrūṁadhya- mid eyebrow	antardaśāra
Svah	kaṇtha- neck	bahirdaśāra
Bhuva	Hṛdaya – heart	caturdaśāra
Bhūh	kukṣi- stomach	first circle
Atala	nābhi- navel	aṣta dala
Vitala	kati- hip	second circle
Sutala	svādhiṣtāna – genital area	ṣodśa dala
Rasātala	mūladhāra	vṛtta traya
Talātala	janu – knee	third bhūpura
Mahātala	jangha – calf muscle	second bhūpura
Pātala	pāda – feet	first bhūpura

The next is 'bhūṣaṇa maṇdapa praveśanam'- entering into the dressing room for wearing ornaments

The dressing room is identified as congregation of likeminded people, which is to remove doubts with study. This is same idea of congregation with likeminded people to study texts and get good appreciation of vāsanās and their nature.

The third maṇdapa will now surely mean third kūta of pañcadaśi, continual experiential knowledge. They are similar the ornaments worn, have dazzling luster and are precious.

The next is 'bhūṣaṇa maṇdapa maṇi pītopaveśanam'- alighting a jeweled seat in the above room.

As said earlier, fixing on mind in such a situation is the service indicated here, same idea of 'maṇi' the sādhanā with the five 'M' is hinted here. This will now be more subtle with textual study and introspection

From here we find a list of ornaments being adorned to the Devi one by one and each is treated as an upacārā. There are twenty five ornaments, four weapons and a pair of sandal offered to the Devi at the end. Thus thirty services from now will focus on decorating Devi. The word 'dhāraṇa' will also mean to realize the import of the said text in totality. Thus realization of the text in totality with the pañcadaśi will be these services. All these services have a third kūta –'sakalahrīm' idea in it is the continual experiences of the bliss and the divine manifestation of the universe. Simultaneously we can also see from the Lalitā sahasranāma (LSN) on these ornamental details. As seen in second upacārā ornaments were different mantras as a pre-requisite for Śrī Vidyā upāsana, now we are seeing the same, as mantras adoring Devi.

1. Navamaṇi makutam: Nava means new, maṇi means jewels or gems, makūtam is the crown. Crown is worn over the head, which is the place of sahasrāra- the thousand petal lotus. Gems have luster, an inner luminance. Thus the experience of the bliss in the sahasrāra, which is the inner bliss, allegorically said as inner luminance, ever new in each second is the service here. LSN-'kuruvinda maṇiśreni kanat kotīra maṇditā'- kuruvinda maṇi is red in color and kotrīra is the tiara like crown. The mantra envisages is the Guru pādukā- Nava will point to the vidyāvatāra nava nātha guru

2. Candra śakalam: The crescent of moon of the crown. Candra is mind – 'śakala' is the hidden form of third kūta- sakalahrīm, which denotes continual experience without any gap, thus we are amazed to see that this service is immersion in bliss always. The LSN dhyana sloka says-'maṇikya mauli sphurat tārā nāyaka śekharām'- the crescent on the ruby crown. This will point to most secret śodaskṣari bījā – lakṣmi bījā, veiled reference from Candra as Candra sahodari.

3. Sīmante sindūram: Sīmanta is the partition of hair in the fore head, Sindūra is red – crimson colored powder worn there by ladies whose husband is alive. 'sīma' means border and 'anta' is end, denotes last alphabet 'h', which is seen universe- outward visarga. Sindūra is red in color which is the identity of the attribute-less Brahman, with an attribute called bliss and with the four organs if the individual cognition. Thus a continual experience of the divine and its bliss is said here. The mantra is surely the pañcadaśi mantra, the redness by sindūra points in that direction.

4. Tilaka ratnam: The mark on the fore head with gem. ‘tilaka’ seen by katapayādi code is 136, the total raśmis of third khaṇda–viśuddhi and āgynā, which is third kūta of pañcadaśi. Thereby enforcement of the identity with bliss and the universe and the individual is the luminance pointed by the ratna- jewel. LSN- mukha candra kalaṅkābha mṛganābhi visheṣakā’- The blemish in moon is equated to mark on fore head of Devi. Here moon also hints at soma khaṇda - third kūta –‘sakalahrīm’. The ratna – jewel will point to the third eye and thus the pañcākṣarā of Lord Śiva- the tryambaka.

5. Kālañjanam: Application of collrium on the eyes, this application to humans will clear any dirt and help to have a clear vision. Kāla according to katapayādi will point to number thirty one, māyā tattvā. Thus understanding māyā tattva will clear vision, outlook and finally lead to experiential knowledge- import of ‘sakalahrīm’ Surely ‘blackness’ will lead us to ‘kālika’

6. pāli yugalam: The adoring ornaments on the ear upper part. Flower shaped ornaments or kadamba tree flowers on the top of the ears. Pāli also according to katapayādi will mean thirty one, māyātattva said above, earlier it was vision; here it is the hearing, and understanding of the tattva leading to the experience LSN-‘kadamba mañjarīklṛpta karṇa pūra manoharā’ The ears are said here, hence the śrutidhāriṇi vidyā.

7. Maṇikuṇdala yugalam: Ear rings. LSN-Tataṅka yugalībhūta tapaṇodupa maṇdalā. The universe seen by us consists of mainly sun in day time and moon during night. They are the ear rings. One is the prakāśa aspect and the other is the vimarśa aspect. They are on the ears which are –ākāśa tattva – in turn the sabda tattva in other words, the learning aspect. Thus knowledge of identifying the seen universe with mūla mantra and its experience is the idea behind this service. The sun and moon are seen here thus all navagraha mantras are seen

8. Nāsābharaṇam: Nose ring. Nose represents gandha tattva- which in turn denotes Pṛthvi tattva – gross or in other words the created and visible universe. LSN-‘tarākānti tiraskāri nāsābharaṇa bhāsurā’. The evening star is equated to nose ring. This is one more celestial object which has a reflected glow, other than moon. This reflected light is vimarśa and thus third kūta’s experience of bliss forever in seen universe is envisaged.

The earth element said by nose- gandha will point to the vārāha, dhārani mantras; evening star- śukra- also meaning progeny, will point to the Santāna gopāla.- in short all vaiṣṇava mantras

9. adhara yāvakam: lip gloss. LSN- 'Nava vidruma bimba Śrī nyakkāri radanachadā.- The splendor and redness of fresh coral or the bimba fruits fails in comparison with the lips. The lips help in the production of sound which communicates ideas through hearing / listening. Thus they can be equated to the Vedas – called śruti – heard sound. The redness as seen above is the one ness of attribute-less Brahman, with an attribute ānandā and individual aspirant. Thus Vedic identity of awareness of this unique identity said above is this service. The lips are indicative speech and logic arguments and hence directly vāgvādini and nakuli mantras are envisaged.

(A small outcome of the above services are that they focus on the gyāna indriyas, skin (tvak) in sindūra and tilaka, ear (śrotra) in pāli and maṇikundala yugala, eye (cakṣus) in the kālāñjana , nose (ghrāṇa) in nāsābharaṇa, lips – suggestive of tongue (jihvā) in adhara yāvaka. Thus the gyāna – knowledge of the undifferentiated universe self and Devi – the kaulikārtha is emphasized)

10. prathama bhūṣaṇam: The main auspicious ornament, maṅgalya- tāli. This signifies that the wearer of this symbol is married. This symbolizes Primordial pair - Śiva Śakti mithuna bhāva. Identifying prathama (initial) spanda (movement) –ekaivāham, bhahusyām prajāyayeti - with mūla mantra (Bhāskara rāya identifies this movement as ten 'a' kāras in mūla mantra, 'a' is Śiva vācaka – the auspicious) The vimarśa aspect – experiential knowledge and its synthesis is the service done.

LSN - 'Kāmeśa bhaddha maṅgalya sūtra shobita kandharā'.

The saubhāgya devatā – Svayamvarā kalyāṇi mantra is directly seen.

11. Kanaka cintākam: The golden necklace – a tight fitting ornament. Gold, the noble metal will point to the guru and the guru maṇdala. Cintāka is the necklace, a guru paramparā . Like the necklace which is close to body, that too near the neck, will symbolize vaikhari vāk, expressed sound as mantras and mantra upadeśa, they are close to mūla mantra svarūpa Paradevatā in the bindu of Śrī cakra . Thus an identity of these gurus with Mūla mantra and amba and the self – the kaulikārtha is envisaged here. LSN -

Ratna graiveya cintāka lola muktā phalanvitā. The three types of necklaces are said here, graiveya, cintāka, lola. They can be taken as divya, siddha and Maṇava gurunāthas, graiveyaka close to neck, the divyas are always in Śrī nagara, cintāka – a loose-fitting one which will dwell on the body and sometimes may not dwell, like siddhas who dwell both in Śrī nagara and in this world, and finally most loose – dangling from neck, 'lola' they are on this earth field and are held by amba, the mānavaughā. The golden necklace will show the Goddess of wealth – Śrī Mahālakṣmi and her mantra.

12. padakam: The Pendant. Padaka according to katapayādi sankhya will mean 181, the number of deities in the khadgamālā. Thus the identity of cakra with all attendant deities with mūla mantra – pañcadaśi is envisaged in this upacārā. – aṇimādyābhir mayūkhaih .. bhavānīm. The khadgamālā is a mantra itself.

13. Mahā padakam: A bigger pendant. The 'Mahā' in the front will point to 'ma' as ānanda in the upastha tattva and 'ha' is agni rūpa Śiva tattva, Hence taking the above padaka number-181, will now point to the Śiva Śakti mithuna mālā, identity of these devatās with paradevatā and mūla mantra pañcadaśi is meant in this service. The Mithuna khadgamālā is a mantra too.

14. Muktāvali: Strands of pearls. This is trailing from the above upacārās. The strand of the above will mean all the fifteen types of khadgamālā chanted as per Lalitā pariśiṣta tantra. Here these pearls will point to Candra and thus waxing and waning of moon is envisaged. Chanting above khadgalmālā along with tithi- lunar phases, and identifying them with pañcadaśi is this upacārā.

15. Ekāvali: A strand of twenty seven big pearls. Here pearls point to Candra and mind, thus offering this necklace will mean that mind is continually engaged in reflecting mūla mantra- paraśurāma kalpa sūtra says- 'sadā vidyā anusamhatih'. Trailing from above, this will point to suvarna kusuma puṣpāñjali, wherein kadi vidyā guru paramparā along with svaguru paramparā will be worshipped. Reversing 'eka', will be 'ka', 'e' and āvali means series, so mūla mantra pañcadaśi is envisaged here.

(A corollary from the above two upacārā - Pearls are white in color, indicative of satva guṇa, and pañcadaśi is saccidānandā svarūpa, hence ānandā in sātvic state is essence of above two upacārās).

16. channavīram: Sari pin. Channa will mean hidden, vīra will point to a position, hence the hidden positioning of the garments are meant by this service. The Sari pins are used for this effect. In the above service garment's red color was indicative of unity of attribute less Brahman, with bliss (an attribute) and individual. Keeping them in position by hidden will mean kaula sādhanā, these garments are covering body– mūla mantra pañcadaśi, hence kaula sādhanā to re-affirm the idea said and to bring an experiential knowledge is meant in this service. The hidden mantras in anuttaramnāya – ṣodaśa mūla vidyā are referred here

17. keyurayugala catushtayam: Four pairs of Ornament of the upper arm shaped, like serpent- the armlet. A pair of upper armlet made of gold. Gold is precious and rare metal, thus pointing to Śrī Guru, A pair will be guru dampati. Arm explicitly points to the organ of work- karmendrya. Four will now show mahā vakyas initiated by guru dampati. 'pragynānam brahma, aham brahmāsmi, tattvamasi, ayamātmā brahmā'.

Thus as awareness of Mahā vāykyā's meaning as said by Guru in action (Karma) with remembrance of mūla mantra is this service.

LSN- kanakāngada keyura kamanīya bhujānvitā

18. valayāvali: Bangles. 'va la ya' as per katapayādi is 134, total is eight. The puryaṣtaka jīva is seen, and also experiential universe is visualized. There are two hundred and twenty four such experiential universes as per Kashmir śaivam, thus word āvali – in a line, which means a collection of those bhuvanas. Recognizing that they are a part of mūla mantra is this service. The Bhuvaneśvarī mantra, Gāyatrī mantra with the three vyāhṛdi is seen here.

19. ūrmikāvali: Rings on fingers. The fingers are real executors of any work. Thus this will point to karma. 'ū' is left ear in mātṛkā nyāsa, we can now envisage upadeśa by reference of ear– Śakti prādhānya by left side. 'āvali' means a lineage, here lineage of Guru, who has done this mantropadeśa. In short mantra dīkṣā, golden rings are thus envisaged as grace of gurunātha. So, remembrance of mantra during all acts (sadā vidyā anusamhatih) is meant in this service done here.

'ūrmi' will also mean waves of existence and 'āvali' to six waves said in texts – they are śoka sorrow, Moha temptation, Jarā old age, Mṛtyu death, kṣudhā hunger, Pipāsā thrist;

another set of ṣadūrmi is Bhayā fear, Dveṣa hatred, Viṣāda regret, śoka grief, asuyā jealousy, avamāna shame. These 'waves' will plunge us into the 'ocean' of existence. It is very appropriate that ten avatāra of Mahā Viṣṇu came out of the fingers of Devi, as seen above these waves are for sustenance of existence to be in a cycle of birth and re-birth, which is his portfolio. The rings bring golden can be meditated as the grace of Guru who tides us over these waves and finally removes us from this cyclic existence.

LSN- Karāṅguli nakhotpanna nārāyaṇa daśākṛtih'- the ten avatar mantras of Śrī Mahā Viṣṇu are seen here

20. kāñci dāma: A broad golden ornament as waist band- Odyanam- 'kāñci' is split as 'ka' and 'āñci', respectively meaning fire sacrifice done by Creator Brahma to get back his creative power. The mid portion of the woman holds womb and ovaries - which have creative power and nourishes new born in its initial stages of growth. 'dāma' means a garland, a respectful sign, thus respecting mother hood in all living beings is meant in this service. The waist is midpoint of body, where second kūta ends 'kati paryanta', and third kūta starts 'katyadhobhāga'. The hṛllekha bījā is seen in mantra at this juncture, thus sound representation of creative force is visualized here.

LSN -ratna kiṅkiṇikāramya racanā dāma bhūṣitā. There are tiny bells in the beautifully adorned waist band. Here sound being first element's –space- aspect is in tune with above idea.

21. kati sūtra: A rope like ornament on the waist. Sūtra means 'sūcana' – giving ideas in a gist, rather a pointer. Hip 'Kati' is starting of Śakti kūta which is a constant reminder of blissful state, hence the onus is on pointer and this service reminds us that the goal is everlasting blissful state. The concise pointers like paraśurāma kalpa sūtra are seen here.

22. saubhāgya ābharaṇa: Special auspicious ornament worn at waist. This decoration is meant for covering the genitals. Thus most auspicious act in third kūta said by 'below waist' – katyadhobhaga- is continual remembrance of bliss in all actions. The triangular shaped alphabet (like female genital) denotes Para Śiva state, as seen in oil anointing service; thus, this ornament will point to manifestation of universe. This service is reminding us that same. The mantra here is 'Bhagamālini'- The second nityā Devi.

23. pāda kataka: Anklets – thick ones filled with pearls / gems. Anklets make sound when the person moves. Hence the primordial sound element and its first expansion as the Vedas are inferred. The Vedas have strict procedures and pronunciations; this is signified d by the hardness of this anklet. Identifying that all Vedas and Vedic procedures are in turn with the third kūta of pañcasdaśi- the continual experience of the bliss is this service

24. ratna nūpura: Anklets of gems. This is a loose fitting one made of red gems. The redness and slack will point to the tantra – esp. redness to the Śrī vidyā, wherein mental modifications are stressed (Bhāvanās); the slack to more freedom in procedures. Thus identifying that all the tantric procedures are in tune with third kūta of pañcadaśi wherein the continual experience is stressed.

LSN - siñjānāmaṇi mañjīra maṇdita Śrī padāmbujā

25. padāṅguliyaka: rings on the toes. The feet points to the way and the golden rings already was envisaged as the grace of guru, thus the grace of the guru in leading in both the ways are this service. The pūja paddati mantras are seen here. It is apt that after the two above services which are depicted as Veda and tantra, here the personalized Guru Kripa and the pūja paddhati is seen.

LSN - 'nakha dīdhiti sajjanna nāmajjana tamogunā'.

1. ***Eka kare pāśam:*** A coral noose (rope) on one hand, LSN – rāga svarūpa pāśādhyā. The attraction or desire personified is the noose. Since the first creation itself is desired, all living beings have this desire inherently. Hence the re color and a stone material – coral, is the form of hardness and the deepness this idea has in all Recognizing that all desires are due to the divine's will and command is this service. The Pratyaṅga devatā aśvarūdhā riding a horse aparājitā, had emerged from this weapon. LSN - Aśvārūdādhiṣtitāśva koti koti bhirāvrt 'pāśa' according to katapayādi will mean 51, mātṛkā alphabets. Since all creation is from sound this primordial aspect of desire is also shown thus.
2. ***anya kare aṅkuśam:*** A silver goad in the other, LSN – krodhākārāṅkuśojvalā. The repulsive force or hatred, opposite of above idea said is seen here, since all creation is paired, this pair also exists. This will cause the expansion of this

universe due to diversity that this aspect will cause. Silver is śukra the progeny or expansion into multifold. The devi – Sampatkari riding the elephant raṇakolāhala has emerged from this weapon. LSN – 'Sampatkari samārūdha sindhura vraja sevitā'

(The above two weapons have a control effect, the noose will tie a person a goad will control a big elephant. Thus kaulopaniṣat says- 'sarvendryānām nayanam pradhānam'- to controlled lead of the senses is the foremost approach.)

3. ***itara kare puṇdrekṣu cāpam:*** The red variety of sugar cane in the next hand. Sugar cane has lot of fiber and juice, it is a type of bigger grass hence will bend and adjust to the wind not break down in stormy weather. Each digit length of the sugarcane when planted will bring forth more sugarcane. These ideas are identical to mind, It has lot of essence as well as garbage, will adjust to the situations and will not breakdown, will have lots of inherent potential for new ideas and visions. Thus offering mind to the pañcadaśi svarūpa paradevatā is this service. LSN - .mano rūpekṣu kodaṇdā. 'Capa' per katapayādi will point to sixteen, ṣodaśi and its blissful experience. Thus recognizing the bliss of mind in the highest level of identity is this service. Śrī RājaMātaṅgi Devi riding the geya cakra emerged from this weapon LSN – 'geya cakra rathārūda mantriṇi parisevitā'.
4. ***apara kare puṣpa bāṇam:*** Flowery arrow- mango, red lotus, white lotus , red lily and white lily in the other hand. Flowers are signifying the expansion of the universe, lotus and lily will show the day and night, white i.e. the time, the colors white will comprise of all colors, red is the love, mango flower to the spring season. Thus the whole time-space continuum experienced as the universe is visualized. This is no way different from mūla mantra is the service is envisaged here LSN - pañca tanmātra sāyakā. 'b' and 'ṇ' are three and five respectively as per katapayādi code, the three will point to the three worlds- bhūr, bhuvah and svah and five to the five elements. Śrī Mahā vārāhi Devi riding the kiri cakra emerged from this weapon. LSN – 'kiri cakra ratharūda daṇdanāthā puraskṛtā'.

(Tantra says – icchaśakti mayam pāśam aṅkuśam gyāna rūpiṇam, kriyaśakti mayī bāṇa dhanuṣī'- noose represent divine will, goad to divine knowledge and bow with arrows to divine deeds.)

Srīman maṇikya pādukā: Ruby studded sandals. 'Pādukā''s etymology is 'pālanāt- that which sustains, 'durita kṣalanāt'- cleaning discomfort or sadness. The redness as said above will show the identity of the attribute-less parabrahma, with bliss as an attribute and the aspirant with his four organs for cognition. Thus the discomfort is removed and 'Śrī' -highest bliss is experienced. The katpayādi of 'Pāduakā' will be 181. This will now show the 180 mithunas in the six ādhāra cakras and the final pair at the sahasrāra- 'teṣām api upari tava pādāmbuja yugam'- above all these is your divine feet. Realization of this is the service here.

Sva samāna veṣābhih āvaraṇa devatābhih saha Mahā cakrādhirohaṇam:: Alighting Śrī cakra rāja chariot along with attendant deities, who are also attired like her. Using the above sandals walking up nine tiered chariot called Śrī cakra. The sandals indicate guru and his directions, understanding identity of mūla mantra and the Śrī cakra as said by guru is service envisaged here.

In the Śrī vidyā mantra, the three 'ka' and '*ī*' are identified with bindu, the trikoṇa and aṣtakoṇa are identified with three 'hrīm' ; the two daśa koṇa and the caturdaśāra are identified with two 'ha' and 'E'; the aṣta and ṣodaśa dala are identified with two 'sa' and the bhūpura with two 'la'.

Another way of looking at this is, without repetition, fifteen syllables in Śrī vidyā mantra are reduced to nine syllables which are identified with nine enclosures of Śrī cakra.

Śrī cakra	**mantra**
Bindu	Bindu
Trikoṇa	Nada
Aṣtakoṇa	ka
Antar daśāra	ra
Bahir daśāra	E
Catur daśāra	*ī*

Aṣtadala	ha
ṣodaśa dala	sa
Bhūpura	la

Kāmeśvarāṅga paryaṅkopaveśanam: Being seated on the lap of Kāmeśvara. Kāmeśavra is the attribute-less, unqualified Brahman, Devi is the same Brahman with an attribute called ānanda. Recognizing that like inseparableness of the dye and cloth, the unqualified Brahman is identical to the blissful state is this service.

Amṛtāsava caṣakam: Offering a drink –ambrosia – filled cup. Cup here is indicative of the body and amṛta is deathless state, on realization of the above identity the same identity is extended to the aspirant, that realization is this service.

ācamanīyam: Water taken ritually for purification. Is there a necessary for purification of Devi? This ritual is seen for aspirants. ācaMaṇa will also serve as a reminder, thus the reminder of the above state of unity is this ācaMaṇa to Devi.

Karpūra vītikām: offering a betel pan for chewing. The royalty sign is chewing the betel pan, the word 'rāja' denotes this state, 'Rāja' per katapayādi is sixteen, the ṣodaśi, and the continual experience of the above blissfulness is this service.

Ānandaollasa vilasa hāsam: Hearty laughter. The expression of the blissful state is by a hearty laughter. 'hāsa' has in it the 'hamsa', which is breath personified. Thus identifying breath with mūla mantra on a continual blissful state is meant in this service.

Maṅgalārārtikam: Waving of lighted lamps in front. Maṅgala is auspicious. Ārati is array of lamps of light that are waved. This service is to be done in a kneeling position. Now, we can be delighted to see that this awareness has encompassed this world- suggested by kneeling down for feeling world, lights for visible universe. This is further expansion of above idea to a universal level is meant in this service.

The lamps can be five, seven or nine in number. The five lamps are five elements, seven lamps are seven ādhāra cakra and nine lamps are nine steps beyond āgynā to reach sahasrāra.

Chatram: offering big royal white umbrella. Umbrella is held over head, white in color signifies the satva guna, Thus we are amazed to see Śrī Guru who is pure satva and

above the envisaged personification of mantra, protecting it for aspirants sādhanā. The Sva guru Pādukā is mantra meant here

Cāmaram: fanning with a pair of fly whiskers made of deer hair. The word cāmara can be split as 'ca' and 'amara' - translated as with eternal beings. From above service, eternal beings with Guru is his paramparā, thus the whole lineage of guru is envisaged as making comfort to mantra for its sādhanā by aspirant. The parama guru and parameṣti guru Pādukā mantra is envisaged here.

darpaṇam: offering a mirror. The tantra advocates a theory called bimba- pratibimba vada, the refection principle. This is said very elaborately by the Kashmir Śaivam. Thus realization that bimba of Śiva, which is Śakti is identical to mūla mantra is meant by this service done here

tāla vrṇtam: fanning with palm leaf hand fans. 'tāla' per katapayādi will point to number thirty six. Thus mūla mantra is fanned – literally cooled; which means is made comfortable, with the thirty six tattvas by identifying their unity.

(The below five are main services to be done without any substitute, till now any short fall in these services can be reconciled by offering sāmānya arghyā or puṣpākṣatās. These are so important that even during japa sādhanā, they have to be mentally offered to visualized devatās. They do represent five natural elements)

gandham: offering sandal paste or perfumes. The smell is the attribute of the element earth, which is gross in nature. Hence the grossest of all, which can be easily envisaged, is offered and the identity with mūla mantra and para devatā is envisaged. Here we can visualize a yellow colored devatā offering the best of all perfumes to amba and merging in her nostrils.

puṣpam: offering flowers The flowers as already seen will point to the subtlest of all elements , the space. Now we go to the other end of the elements in the universe, which is neither felt nor seen. Only could be envisaged. We can visualize a white crystal colored devatā (white is a combination of all visible range) offering the best flowers to

paradevatā and merging in her ears. The attribute of the subtle space is sound, which is heard; hence the ākāsha devatā merges into it.

dhūpa: offering incense smoke .The element air is the next subtlest one, where we can have a 'feel' of it. The visibility of the air in dense fumes is clear. Thus the incense smoke will mean the offering or identification of this element with mūla mantra or paradevatā. We can visualize a grey colored devatā offering incense smoke at navel and merging into it. Navel is the source of all nadis, subtle channels of the body, through which the vāyus (air) travels. Pre-birth the fetus 'breathes' through the navel. Hence this service is done at the navel. After the service the holder (stand) of incense burner is to be kept on the right side of the deity's altar. The right side of the deity is male- Śiva aspect. Thus it is apt that the experiential most subtle element's attribute be kept on his side.

dīpam*:* offering lights. The element which has a form is the fire. The attribute of fire is also warmth and glow. Therefore another word for fire is 'divya'. We can visualize a red color devatā offering the lamps at the eye level of the deity and merging into it. Eye has the cognition of form and thus this service is done there. After this service the holder (stand) of the lamp is to be kept on the left side of the deity's altar. The light also points to the vimarśa aspect, deliberation of knowledge. Thus the placement on the left side of the deity- the Śakti- is most appropriate.

naivedya: offering food. The food has all the essence, this aspect is called rasa. The water- liquid is the element envisaged here. We can visualize a white devatā offering food and merging into the tongue of the deity. The food offerings are to be kept in front of the deity, if space doesn't permit, then the cooked food on the left side and uncooked on the right side of Devi. Tongue will represent idea of taste, another aspect of rasa and hence this service is done so.

This completes the sixty four upacārā pūja.

The below said are for completeness of the above ritual.

Nava mudrā pradarśaya: Show the nine gestures (mudras). Mudam rāti dadhāti – the one aspect which will experience / give bliss is called mudrā. The nine enclosures of the Śrī Cakra are opened by these gestures for the aspirant to reach higher level of bliss. Śrī

Devi being totality of all attendant deities in cakra – aṇimādyābhih mayūkaih..' nava means new also, thus the constant experience of bliss as ever new is this service

Devīm tris santarpya: offering tarpaṇa to Devi Thrice. Here tarpaṇa is only envisaged, so 'mūlam'- Śrī Lalitām tarpayāmi nāmah – is mantra. Bhāvanopaniṣat says 'bhavanā viṣhayānām abheda bhāvanam tarpaṇam' – undifferentiated knowledge of all action is the act of tarpaṇa. Thus this tarpaṇa in the end will mean that the whole catuṣṣaṣti upacāra pūja is a contemplation of the identity of the nirguṇa, saccidānanda Brahman and antakaraṇa catushtaya sādhaka.



a. The Suagndhi tailabhyaṅgam

As revealed in the internalization process of the 64 upacāra pūjā, the service of sugandhi tailābhyaṅgam – the anointing with perfumed oil of Devi Lalitā is the real research of the identity of the thirty six tattva and the mūla mantra (pañcadaśi). This idea was further confirmed by the tantras like nityā ṣodaśikārnava and Paramānanda tantra. The following is the identity got from Paramānanda tantra:

L(3)	K(3)	r(3)	m(3)	nada(3)
Pṛthvi(36)	āpa(35)	agni(34)	vāyu (33)	ākāśa (32)
Gandha (31)	rasa (30)	rūpa (29)	sparśa(28)	śabda (27)
Ghrāṇa (21)	jihvā (20)	cakṣu (19)	tvak (18)	śrotra (17)

H (5)	ī (4)	a (10)	s (2)	E (1)
Vāk (22)	Sadāśiva (3)	māyā (6)	śiva (1)	Paraśiva
Pāni (23)	īśvara (4)	kalā (7)	śakti (2)	
Pāda (24)	Śuddhavidyā(5)	vidyā(8)		
Pāyu (25)	Puruṣa (12)	rāga (9)		
Upasthā (26)		kāla (10)		
		Niyati(11)		
		Prakṛti (13)		
		Ahamkāra (14)		
		Bhuddhi (15)		
		Maṇas (16)		

**Note: The number in the parentheses of the tattvas is in the order from pṛthvi to śiva tattva, The alphabets in the heading are the breakup of pañcadaśi mantra and number in those parentheses correspond to the number of occurrences in the mantra

A fill up of the tattvas from the higher order (śiva tattva) to the lowest (pṛthvi tattva), since grace is from above to below, corresponding to the order as said in the mantra was tried resulting in:

K + a	jihvā + māyā
E	Paraśiva
ī	Sadāśiva
L + a	Ghrāṇa + kalā
H + r + ī + m + nada	vāk + cakṣu + īśvara + tvak + śrotra
H + a	pāni + vidyā
S + a	śiva + rāga
K + a	rasa + kāla
H + a	pāda + niyati
L + a	gandha + prakṛti

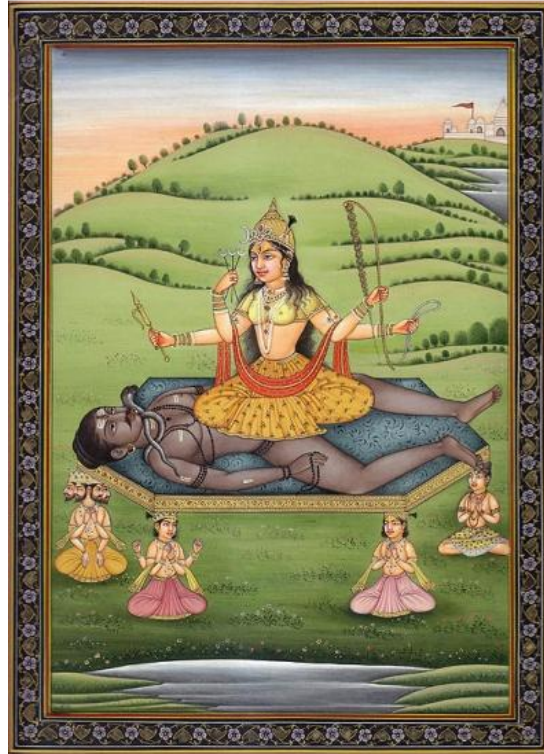
H + r + ī + m + nada	pāyu + rūpa + śuddhavidyā + sparśa + śabda
S + a	śakti + ahamkāra
K + a	āpa+ bhuddhi
L + a	pṛthvi + Maṇas
H + r + ī + m + nada	upastha + agni + puruṣa + vāyu + ākāśa

The first Kūta called as vāgbhava is mainly regarded as removal of the duality in this seen universe, this is in tune with the tattva distribution. The first tattvas seen are the jihvā and māyā – the jñanendriya of expression of inherent / recorded thoughts and the duality cause being at the start is wonderful. The grace of the Lord as Paraśiva thru the Sadāśiva (in Lalitā sahasranāma we find the order as sadāsivā anugrahadā) in the next two bījas is most appropriate. The next Ghrāṇa and kalā- the vasanās and the various states of existence are graced by the 'sadāśiva', resulting in the last bīja seen as - vāk + cakṣu + īśvara + tvak + śrotra. This can be seen as the dīkṣā karma wherein the grace is manifested as vāk (śrotra) dīkṣā, cakṣu dīkṣā, Sparśa (tvak) dīkṣā, by the īśvara who is the GURU himself.

The second Kūta called kamaraja is the emergence of the practical knowledge by the sadhana. This is also in tune as seen above. The pāni and vidyā can be seen as the action with knowledge, Śiva and rāga will now denote love for śiva tattva and its continual experience, rasa and kāla will show the experience of all levels of ānanda in course of time (sādhana time line), pāda and niyati will show tenets of restrictions of this path, gandha and parkruti will show the grossness of the manifested universe – implying the pañca makāra sadhana and the last bīja pāyu + rūpa + śuddhavidyā + sparśa + śabda- pāyu to the rejection of the other thoughts (again a karmendriya – action based), śuddha vidyā to the 'real' unified knowledge in all this seen universe with form (rūpa) , felt (sparśa) and heard (śabda).

The last śakti kūta is the continual experience of above blossomed knowledge, first bīja itself shows identity with śakti and ahamakara – universal sense of existence, second is āpa and bhuddhi which show the fluidity of knowledge to accommodate all experience as bliss through grace, pṛthvi and Maṇas to stability of mind in this experience and last bīja upastha + agni + puruṣa + vāyu + ākāśa. The upastha to bliss, puruṣa to sādhaka and

three main elements ākāśa, vāyu and agni to this manifested universe wherein sādhaka is continually experiencing this bliss while alive- jīvan mukti



The mind of absolute trust

The great way isn't difficult for those who are unattached to their preferences.

Let go of longing and aversion, and everything will be perfectly clear.

When you cling to a hairbreadth of distinction, heaven and earth are set apart.

If you want to realize the truth, don't be for or against.

The struggle between good and evil is the primal disease of the mind.

Not grasping the deeper meaning, you just trouble your minds serenity.

As vast as infinite space, it is perfect and lacks nothing.

But because you select and reject, you can't perceive its true nature.

Don't get entangled in the world; don't lose yourself in emptiness.

Be at peace in the oneness of things, and all errors will disappear by themselves.

If you don't live the Tao, you fall into assertion or denial.

Asserting that the world is real, you are blind to its deeper reality;

denying that the world is real, you are blind to the selflessness of all things.

The more you think about these matters, the farther you are from the truth.

Step aside from all thinking, and there is nowhere you can't go.

Returning to the root, you find the meaning;

chasing appearances, you lose there source.

At the moment of profound insight, you transcend both appearance and emptiness.

Don't keep searching for the truth; just let go of your opinions.

For the mind in harmony with the Tao, all selfishness disappears.

With not even a trace of self-doubt, you can trust the universe completely.

All at once you are free, with nothing left to hold on to.

All is empty, brilliant, perfect in its own being.

In the world of things as they are, there is no self, no non self.

If you want to describe its essence, the best you can say is "Not-two."

In this "Not-two" nothing is separate, and nothing in the world is excluded.

The enlightened of all times and places have entered into this truth.

In it there is no gain or loss; one instant is ten thousand years.

There is no here, no there; infinity is right before your eyes.

The tiny is as large as the vast when objective boundaries have vanished;

the vast is as small as the tiny when you don't have external limits.

Being is an aspect of non-being; non-being is no different from being.

Until you understand this truth, you won't see anything clearly.

One is all; all are one. When you realize this, what reason for holiness or wisdom?

The mind of absolute trust is beyond all thought, all striving,

is perfectly at peace, for in it there is no yesterday, no today, no tomorrow.